Vogue

INCORPORATING VANITY FAIR



ADVANCE
RETAIL
TRADE
EDITION

See section opposite page 160

PARIS OPENINGS · SPRING SHOPPING · MARCH 1, 1938 · PRICE 35 CENTS

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How to STAY in STYLE

SHERA AMES has written a booklet for every woman to whom style is important, who wants to dress well on a conservative budget. *McClelland Barclay* has illustrated it, and written the foreword.

Available from your Humming Bird dealer or from us at ten cents a copy.

DAVENPORT HOSIERY MILLS
Chattanooga, Tennessee

She walks in glamour

Wherever things are going on you'll find all eyes on her, all women following her lead. For she is one of those who *make* the fashion.

Why does she choose Humming Bird Hosiery? Why has she made Humming Bird Davencrepes the High Fashion hosiery of America?

Simply because in this one brand she finds the three things her uncanny style-sense demands of hosiery: Color with life and depth; the comfort and fit of high-twist construction; the sheerness-plus-wear of Invisible Extra Silk guarding every thread.

Just as she does, you'll find that Davencrepes are worth shopping for.

WEAR *Davencrepes*

The HIGH FASHION HOSIERY

BY **Humming Bird**

EVERY THREAD GUARDED BY INVISIBLE EXTRA SILK



DIAMOND BRACELET	$2150.
GOLD POCKET WATCH	145.
GOLD SEAL RING (ENGRAVING EXTRA)	39.
DIAMOND RING	3200.
PEARL NECKLACE	4000.

TIFFANY & CO.

FIFTH AVENUE & 37TH STREET, NEW YORK

QUALITY, SMARTNESS AND VARIETY MODERATELY PRICED

12 SPODE COFFEE CUPS AND SAUCERS	$40.
STERLING SILVER COFFEE POT	72.
GLASS DECANTER	8.
12 BRANDY GLASSES	4.
STERLING SILVER CIGARETTE BOX WITH LACQUERED DECORATION	63.



The Romantic Story of Beauty *and the* Fox



COURTESY, GIMBEL BROTHERS · PITTSBURGH · MILWAUKEE

PERHAPS it all began a long time ago, when a cave man threw a silver fox skin about a lady's shoulders and noticed how lovely she looked! Today, clever women wear Fromm Fox to emphasize both their loveliness and their chic. Fromm Foxes are interbred over many years — accumulating a greater wealth of silver with each generation — until now, the *thirtieth* generation has reached the peak of bright-with-silver flattery. Every Fromm Fox has the Fromm trademark stamped on the leather side of the pelt; and includes a tiny medallion, which may be exchanged for the fox's pedigree certificate, by mailing it to Fromm Bros., Inc., Hamburg, Wisconsin.

FROMM

Bright with Silver PEDIGREED FOXES

Washable Cotton Chenille 3.95

These classic knit frocks have the luxurious texture, the smart lines (note the new gored skirt, the attractive necklines) that you'd expect in much more expensive dresses. Ideal for golf in the mid-south, for campus, country, or your Spring cruise, their nubby cotton chenille yarn washes beautifully, resists shrinking, sagging, and stretching.

In lovely colors: Pink - Natural - Light blue - Coral - Maize

Sizes 14 to 20





"The nice thing about buying inexpensive clothes at Best's is that no one guesses how inexpensive they really are."

Mail orders filled

When ordering, please specify neckline desired.

BEST & CO.

Fifth Avenue at 35th Street

GARDEN CITY MAMARONECK EAST ORANGE ARDMORE BROOKLINE GROSSE POINTE CLEVELAND HEIGHTS

LUCIEN LELONG

Just once wear

Rose Rachel shade of

'Duvetyn' Face Powder

. . . and count the

compliments it evokes!

'Duvetyn' FACE POWDER

'Duvetyn' is like a caress . . . indescribable to those who have not experienced it. You would select it with your eyes closed for its texture alone—with your eyes *open* for its flattering tone that seems softly to illumine your own skin as from within. You will revel in its loyal adherence without sheen . . . its delicate gracious fragrance . . . and of course you'll adore its famous leakproof package.

$1.50
REFILLS $1

Vogue
March 1st, 1938

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Vol. 91, No. 5
Whole No. 1575

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



Lunch date. He orders shad roe and field salad, and gives you the build-up you rate in your new spring navy. Our soft twill redingote, deftly tailored. With yoke dress of mustard-tan, its blinding yellow and blue dots bright as the spring sun. Ready-to-wear original.

DOROTHY GRAY SALONS

point out that these 3 "age-sign" areas need extra care



YOUR NOSE first shows the effects of drying spring winds... Skin so flaky-dry! Pores so coarse and conspicuous! A cream that cleanses *and* softens is decidedly what you need. Use Dorothy Gray Cream 683. Its fine oils loosen the accumulated dirt and smooth away those flaky patches. Your skin is soon persuaded to look its finest, softest self! $1.00.



YOUR EYES seem years older, framed with lines. A warning of approaching dryness and lines *all over* your face! Use Dorothy Gray Special Dry Skin Mixture nightly. Rich and lubricating. Contains "sunshine" Vitamin D and Vitamin A, too. Leave on overnight to invite supple smoothness . . . $2.25. For still more aid, add Eye Wrinkle Paste . . . $1.50.





Coiffure by LAURENT



YOUR THROAT can be a tragic give-away! Combat that tendency to lines and flabbiness with Dorothy Gray Throat Cream. Stroke on briskly every night to stimulate local circulation. It, too, contains Vitamins D and A. Its rich emollients can help your throat to look as youthful as your face! $2.00, $4.00. Larger jar, with chin strap, $5.00.



Dorothy Gray Salon Face Powder is so exquisitely fine, it flatters your skin with a look of fragility. Clings suavely for hours. Doesn't clog pores. In correct skin-tone shades. For suede-like make-up, $1.00. For transparent make-up, $1.50. Elation Powder, $3.00.

Dorothy Gray
REG. U.S. PAT. OFF.

MUCH of your personality radiates from your face. So preserve your charm . . . with Dorothy Gray treatments. Cleanse, lubricate, stimulate your skin! In line with the most recent scientific indications, Dorothy Gray emollients now contain the "sunshine" Vitamin D and Vitamin A that skin absorbs with benefit. Still another advance in the art of outwitting age-signs!

DOROTHY GRAY SALONS . . . a corporation, successor to Dorothy Gray . . . 683 Fifth Avenue, New York
Los Angeles...Paris...London. Dorothy Gray Salon treatments are also available in smart stores in the following cities:
Denver...Washington...Boston...Milwaukee...Buffalo...Norfolk...Atlanta...San Francisco...Seattle...Brussels
Amsterdam...The Hague...Rotterdam...Cannes...Nice...Monte Carlo...And the Grace Line "Santa" ships.

"Body Massage is a blessing... to my feelings and to my figure!"



At the Dorothy Gray Salon, Body Massage takes on a new sybaritic meaning. From the moment you arrive, you feel like a princess. An attendant guides you into a faintly perfumed dressing room where your measurements are taken and compared with perfection. In the soothing quiet of the Massage Room, you relax under the skillful hands of the masseuse. Step by step . . . this Dorothy Gray Body Massage is individualized to your needs. It *molds*. It *tones*. Helps *reduce* where necessary. *Relaxes* muscular and nervous tension. Particularly grand right now when you need a physical set-up to swing you into spring, feeling lithe and chipper! Half-hour, $3. Course of 6, $15. Full hour, $5. Course of 6, $22.50.

"My face gets its share of Salon Flattery!"

The "body beautiful" deserves a face in keeping . . . So follow your massage with a glorious face treatment. Older women, conscious of the encroachments of age, depend upon the "Alimenteau" treatment to give their faces verve. (One hour and a half, $10.) Younger faces positively sparkle after the Masque Frappé treatment. (One hour, $5.) For sluggish color or blackheads, there is salvation in personalized treatments. Special rates for courses of combined face treatments and body massage.

"A skin tone Make-up brightens my whole appearance!"



Ten minutes at the Dorothy Gray Cosmetic Bar may well affect your future. In an all-revealing light, your skin is analyzed . . . subtle tones observed. Fingers get busy, powders are blended, glamour achieved. Correct skin-tone powder transforms your looks! Rouge, lipstick, and eye make-up follow with devastating success.

Consultations are complimentary. On the second floor, discover what your measurements are . . . and what they *should* be. On the first floor, enjoy a skin analysis . . . including recommendations for both skin care and make-up.

Dorothy Gray Salon . . . 683 Fifth Avenue
WIckersham 2-6109

Copyright, 1938, by Dorothy Gray Co., Ltd.



This with that

REG.

This: Black with desert sand
in a thin wool **bolero** dress,
Jay Thorpe original
to welcome Spring. 95.00

With That: Swooping bird on a felt cap
Patent bag with lacings
Manon suede slip-ons in **desert sand**
Patent pumps with tear-drop eyelet

FIFTY-SEVENTH STREET WEST

© jay thorpe

CAVENDISH STORES ARE FEATURING Darleen

. . . IN THEIR ELASTIC FOUNDATIONS

Every one of these great stores is a leader in foundation fashions. Every one majors in style and quality at its best. Which explains why their elastic foundations are made with "DARLEEN" elastic yarn.

THE DENVER DRY GOODS CO.
Denver, Colo.

J. GOLDSMITH & SONS CO.
Memphis, Tenn.

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New Orleans, La.

A. HARRIS & CO.
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LANSBURGH & BRO.
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FREDERICK LOESER & CO.
Brooklyn, N. Y.

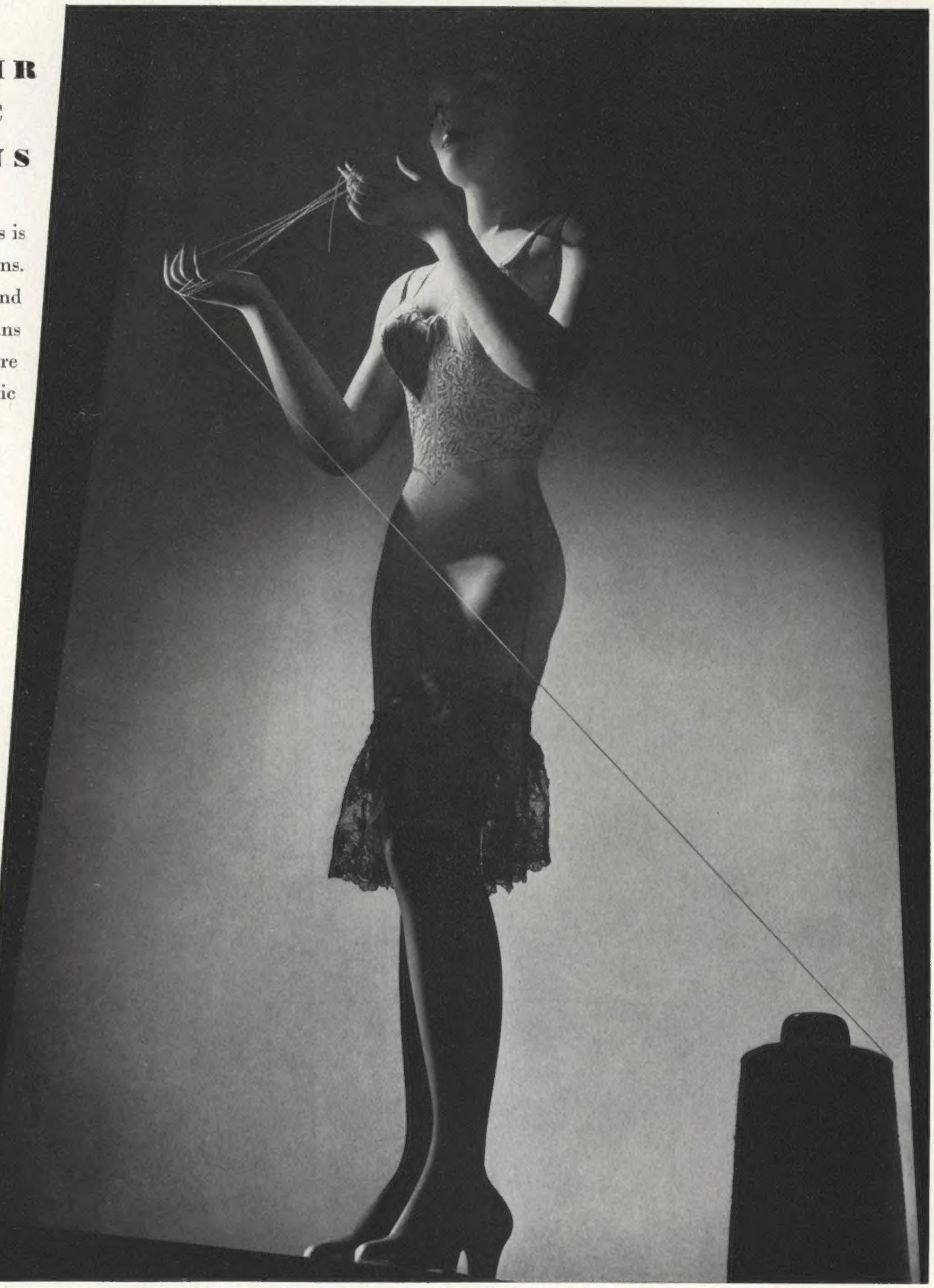
ED. SCHUSTER & CO., INC.
Milwaukee, Wis.

SCRUGGS-VANDERVOORT-BARNEY
St. Louis, Mo.

STROUSS-HIRSHBERG CO.
Youngstown, Ohio

STROUSS-HIRSHBERG CO.
New Castle, Pa.

WOLF & DESSAUER CO.
Fort Wayne, Ind.



*Darleen **THE NEW FINER ELASTIC YARN . . .** In the garment above you see the fluid smoothness of the foundation line that is possible when "DARLEEN" elastic yarn is woven into the corset fabric. No bulging seams, no bulky or baggy fabric. Perfect figure control from the first try-on to the last wearing. There are three weights of "DARLEEN" in foundations for all types of figures. Specify "DARLEEN" elastic yarn.

DARLINGTON FABRICS CORPORATION • 180 MADISON AVENUE • NEW YORK

*Reg. U. S. Pat. Off.

THERE'S THAT YELLOW SUNSHINE AGAIN . . . A SIGN AND A SIGNAL! TIME TO FRESHEN UP, INDOORS, TOO—TIME TO

GO NEW WITH NEW CANNON TOWELS

GOOD-BYE, WINTER! . . . *Of course,* all the things you've lived with so much seem tame and dull at this moment. But you know what to do: Bring in fresh, sparkling colors—lighten up, brighten up, renew. For a quick-sure change of scene, begin with the bathroom . . . where *so* little time and money work decorative wonders . . . where an armful of new Cannon towels makes a roomful of charm!

HELLO, SPRING! . . . Even you, the artist, will be awed by your own artful Cannon compositions. It's so very easy to match or to mix the clear Cannon colors and arrive first-time at breath-taking beauty. . . . Consider, too, the purely physical returns, in the priceless luxury of bathing at its best. Cannon towels are handsome—AND USEFUL! Deft, gentle, stylish helpers they are—working for almost nothing a year.

IMAGINE! *Smart Cannon towels here shown are forever yours for about 49c to $1.50. Others from 25c to $2. Matched bath sets—from about $1.95 up. Every Buy is a Bargain!*

THE FIRST NAME IN TOWELS IS *THE LAST WORD IN SHEETS*

Springtime is
Stroock time
in Quintoriginals

Nimble styles deftly tailored from
Stroock Palatia and Stroock Chasca Tweed—
the fabrics woven from precious insulative
fibres Ready to go anywhere — especially
to town Ideal too for Spring campuses
and important dates



QUINTORIGINALS IN STROOCK FABRICS LINED WITH SKINNER'S RAYON SATIN AND ALL SILK CREPE.
OBTAINABLE IN FINE STORES EVERYWHERE, OR WRITE DIRECTLY TO PHIL & H. QUINTO, 512 SEVENTH AVE., NEW YORK



Franklin Simon's

FIFTH AVENUE AT 38th STREET

Concise Print and Curving Contours . . .

Duco white spattered on dark, for a three-piece suit to exalt your ego. Rayon velvet piping to outline the new curving contours of the fitted jacket. And a lacy lingerie blouse as feminine as the flutter of your lashes. Black, navy or brown rayon crepe. Misses' sizes. Fourth Floor. Also in our Greenwich Shop . . . **49.95**



strength
elasticity
quality

in a word — silk

Loveliness that's more than surface deep. That's what you get when those qualities of strength, elasticity, fineness and beauty inherent in silk are woven into a well-made, well-styled fabric like the heavy silk sheer with its suede-like surface used in the black afternoon dress above. There's something in a lovely gown made of quality silk that gives that clothes confidence which is so important to the success of any occasion. Whether you are buying a gown of satin, taffeta, chiffon or crepe — for better wear, for better cleaning performance, for real clothes satisfaction insist on quality silk. It's Quality's appeal to Quality.



FORBATH & REJANE

Henri Bendel
10 WEST 57
NEW YORK

The mood of the new season interpreted in black and white. Slender black silk dress, short white tweed jacket with white monkey fur. A Henri Bendel original designed for immediate wear.

McCALLUM

Presents

RIB-ROW HEEL*

*PAT. APPLIED FOR

"Where the rub comes in"





You just know she wears them

Exquisite finesse in a beautiful stocking . . . the new Rib-Row Heel. Slenderizing and graceful, the shadow ribs give extra wear, and are equally flattering to your tailored pumps or dressy shoes. The season's smartest luxury is daytime sheers with the Rib-Row Heel . . . in warm, iridescent colors, Southland, Candle-light and Iridium. Everywhere in better stores for $1.35.

McCALLUM STOCKINGS • PROPPER STOCKINGS



DACHÉ HAT, FRENCH ROOM GEORGE PLATT LYNES

SPRING GRISAILLE... our suggestion that you greet the season in shades of grey to white, as delicate as dove's plumage. Here, a simple but flawlessly executed costume: short sleeved dress, sleek jacket zipped to the pristine piqué collar. In imported grey silk and linen mixture. Exclusively ours. $125. Grand Salon, *Sixth Floor.*

MARSHALL FIELD & COMPANY, Chicago

bienen-davis

NEW YORK





bienen-davis dramatizes "calf love" . . .

with the bright inventiveness, the fine simplicity,



and the masterly craftsmanship

that, with the little gold bd *inside,*

identify all bienen-davis bag originations


Jessie Franklin Turner
410 PARK AVE. at 55th St. NEW YORK



Only the flexible TALON Reg. U. S. Pat. Off. slide fastener could make this enormous calfskin bag so light...so easy to carry.

Big as a beach bag—Light as a feather!

THIS SEASON, fashion accessories would seem "lost" without the ingenious little Talon slide fastener. It's used in gloves to make them fit snugly at the wrist. It closes handbags securely... makes possible bags that are lighter yet bigger. But whether it's used in gloves or handbags ... better shops insist on having the *Talon* slide fastener. Why not be just as particular yourself? Always remember to look for the name "Talon" on the pull-tab. For that's the slide fastener that always works perfectly!

TALON SLIDE FASTENER IS MADE BY TALON, INC.
Reg. U. S. Pat. Off.





A famous American designer uses Forstmann Woolens for two new Spring costumes . . . Nubeige coat and dress, and a Corsair Blue Eton jacket suit.

THERE ARE ALWAYS certain clothes in your wardrobe that give new satisfaction with each wearing. You . . . and thousands of other women throughout the country . . . are learning how to buy only those costumes that are good investments in style and quality. Forstmann Woolens are identified so strictly with quality clothes that the name itself is a guarantee of the things that make for lasting satisfaction. If the dress or coat or suit you buy is of Forstmann Woolen, you know instantly that the smart lines and colors are there to stay... for Forstmann Woolens are made of the best grades of pure virgin wool and the dyes are sun-tested for permanency. Ask to see Forstmann Woolens at good stores throughout the country, in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* Empire State Building, New York City.

Forstmann Woolens

du pont rayon



Fashions in "two face" fabrics are now shown in exclusive shops everywhere. When you buy them, ask to see the tag or label that says—"fabric of Du Pont Rayon."

DUPONT RAYON
REG. U.S. PAT. OFF.

presents "Two Face" fabrics

created by Stiinzi
Paris • New York and
shown by
French and
American Couture
Simultaneously



Brilliantly, individually yours! The colors are yarn dyed—loomed with the exquisite complexity of a court weskit—in patterns as modern as a world on wings. Very exclusively yours in Du Pont Rayon!

FABRIC OF
du pont rayon



Direct Color photograph by Fidelis Harrer

Because luxury and beauty are the prerogatives of every woman, Vanette combines the new, exclusive VIVITONE Finish, flattering sheerness, and glamorous, exciting colors to make hosiery destined for fashionable Spring wardrobes. Vanettes are sold by better department stores and smart shops throughout the United States. Vanette Hosiery Mills, Dallas.

Above: **"Bubble", one of Vanette's new Iridescent shades for Spring.**

Vanette
Sheer Crepe
HOSIERY



COSTUME BY LOUISE BARNES GALLAGHER HAT, BAG AND GLOVES BY JOHN-FREDERICS



Adorably correct for spring is this saucy little Gage sailor of colorful Roman striped taffeta and black leghorn. From our collection of original designs created to lift Milady's spirits.

Gage
HANDCRAFT MODELS

NEW GAGE CREATIONS...FOR EVERY OCCASION...AT SMART STORES



. . . FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY . . .

Hattie Carnegie

for the
"visual center"
of your costume



We went to the SOURCES of fashion for these ABSOLUTELY AUTHENTIC *Spring Colors*

It is no accident that the authority of Holeproof Hosiery colors is so universally accepted. Each season we go to the leading creators of silks, woolens, cottons, leathers —on both sides of the Atlantic. We get their complete color plans. Then we work out with them the correct hosiery colors to complement your new costume shades.

Thus Holeproof brings you absolutely authentic colors for the *visual center* of your costume—for this year legs are seen first by friend and foe!

These lovely new Holeproof colors are available in every type of fine hosiery—the very sheerest two-thread Luxuria Crepe for evening — day time crepes and chiffons — and sturdy semi-service weights. Prices from $1.65 down to as little as 79c. Now at good stores everywhere. HOLEPROOF, Milwaukee, Wisconsin. (In Canada, London, Ontario.)

HOLEPROOF *Hosiery*





REDINGOTE IN IMPORTED GALASHIELS SCOTCH TWEEDS

left to right

BAROQUE FROGS—twin adornment for the distinguished simplicity of this collarless redingote after Schiaparelli. Navy or black. *Bloomingdale's Exclusively.* 39.95

CRYSTAL DOLL BUTTON—amusing idea from Schiaparelli for this collarless redingote, cleverly stitched. Navy, beige, plum, black. *Bloomingdale's Exclusively.* 35.00

REDINGOTE REEFER—new silhouette with multi rows of stitching outlining collar and pocket flaps. Navy, beige, plum, black. *Bloomingdale's Exclusively.* 35.00

In the background is the entrance to "Designed for Living", our dramatic new modern exhibition inspired by the Paris Exposition

MODERN CLOTHES DESERVE

A MODERN SETTING



Bloomingdale's NEW YORK CITY

She knows she hasn't

"WOBBLY ANKLES"

SHE wears the new silhouette in shoes . . . as smooth and clinging as the slim Spring silhouette in clothes! To the *tips of her toes,* she's in perfect line with fashion, for she wears the new Styl-EEZ Shoes . . . subtly designed to enhance every line of her foot. *To her very heels* she's in line with beauty . . . Styl-EEZ famous flare-fit innersole holds her foot gracefully, preventing wobbly ankles.

THE SELBY SHOE COMPANY, Portsmouth, Ohio. *Subsidiaries:* Montreal, Canada; Norwich, England; Sydney, Australia . *For Men,* Wall-Streeter Shoe Company, North Adams, Massachusetts



Styl-EEZ

A SELBY SHOE

$6.95 AND UP





. . . **ENTRANCE** *of the Costume Suit. The dress-plus-coat appears on the scene with a manner all its own. Ready to contribute the stroke of a lithe silhouette dress and the drama of a jacket trimmed with quilting, to your awakening wardrobe. In one of spring's first fabrics . . . rich heavy-sheer with a fine wavy rib of famous CROWN RAYON . . . CROWN TESTED for your complete satisfaction 49.95*

Copr. 1938—American Viscose Corporation, World's Largest Producer of Rayon Yarn.

AS SEEN AT B. ALTMAN & CO., FIFTH AVENUE, NEW YORK

Elynor Fashions*

SALUTE

"ACADEMY BLUE"

IN

Celanese* RAYON



A



B C

Frocks slim and frosted with white or trimly jacketed to accent lithe young figures. In Opaque Sheer, a lovely crepe of Celanese Rayon. In the new navy shade christened "Academy Blue" and other new spring colors . . . Sizes 12 to 20 . . . A—$19.95 . . . B and C—$22.95.

*Reg. U. S. Pat. Off.

FRANKLIN SIMON'S, NEW YORK CITY • MAURICE L. ROTHSCHILD & CO., CHICAGO, ILL. • TUTTLE & CLARK, DETROIT, MICH. THE YOUNG-QUINLAN CO., MINNEAPOLIS, MINN. • MYER SIEGEL & CO., LOS ANGELES, CALIF. • FREDERICK & NELSON, SEATTLE, WASH. • LEVY'S, JACKSONVILLE, FLA. • RALEIGH HABERDASHER, WASHINGTON, D. C. • SANGER BROS., INC., DALLAS, TEXAS • LIVINGSTON BROS., INC., SAN FRANCISCO, CALIFORNIA • BONWIT TELLER, PHILADELPHIA, PA. THE HIGBEE CO., CLEVELAND, OHIO • KRESGE DEPARTMENT STORE, NEWARK, N. J. • MILLER & RHOADS, INC., RICHMOND, VA.

Elynor Fashions

ALEXANDER CITY, ALA.....FROHSIN'S DEPT. STORE
BATON ROUGE, LA.....ROSENFIELD DRY GOODS CO.
BOISE, IDAHO.....GRAHAM-BIGHAM CO.
BOZEMAN, MONT.....CHAMBERS FISHER CO.
CHATTANOOGA, TENN.....MILLER BROS.
CORSICANA, TEXAS.....J. M. DYER CO.
FOND DU LAC & SHEBOYGAN, WISC..HILL BROS. DRY GOODS CO.
GALVESTON, TEXAS.....MCBRIDE'S, INC.
GARY, IND.....H. GORDON & SONS
GREENVILLE, S. C.....MEYERS ARNOLD CO., INC.
GREENWOOD, MISS.....W. T. FOUNTAIN, INC.
HOUSTON, TEXAS.....COLUMBIA DRY GOODS CO.
JACKSON, TENN.....KISBER'S DEPT. STORE
KNOXVILLE, TENN.....MILLER'S
LANCASTER, PA.....WATT & SHAND, INC.
LAWRENCE, KANSAS.....WEAVER'S DEPT. STORE
LIMA, OHIO.....FELDMANS
LUBBOCK & SAN ANGELO, TEXAS.....HEMPHILL WELLS CO.
MEMPHIS, TENN.....THE JOHN GERBER CO.
MEXICO CITY, MEXICO.....SANBORN HNOS.
MOBILE, ALA.....REISS BROS.
NASHVILLE, TENN.....CAIN-SLOAN CO.
NORFOLK, VA.....SMITH & WELTON, INC.
PORTLAND, ORE.....ROBERTS BROS.
PRINCETON, IND.....GILBERT STEPHENS CO.
PUEBLO, COLO.....CREWS BEGGS DRY GOODS CO.

Yours

. . . but Only in

VASSARETTES

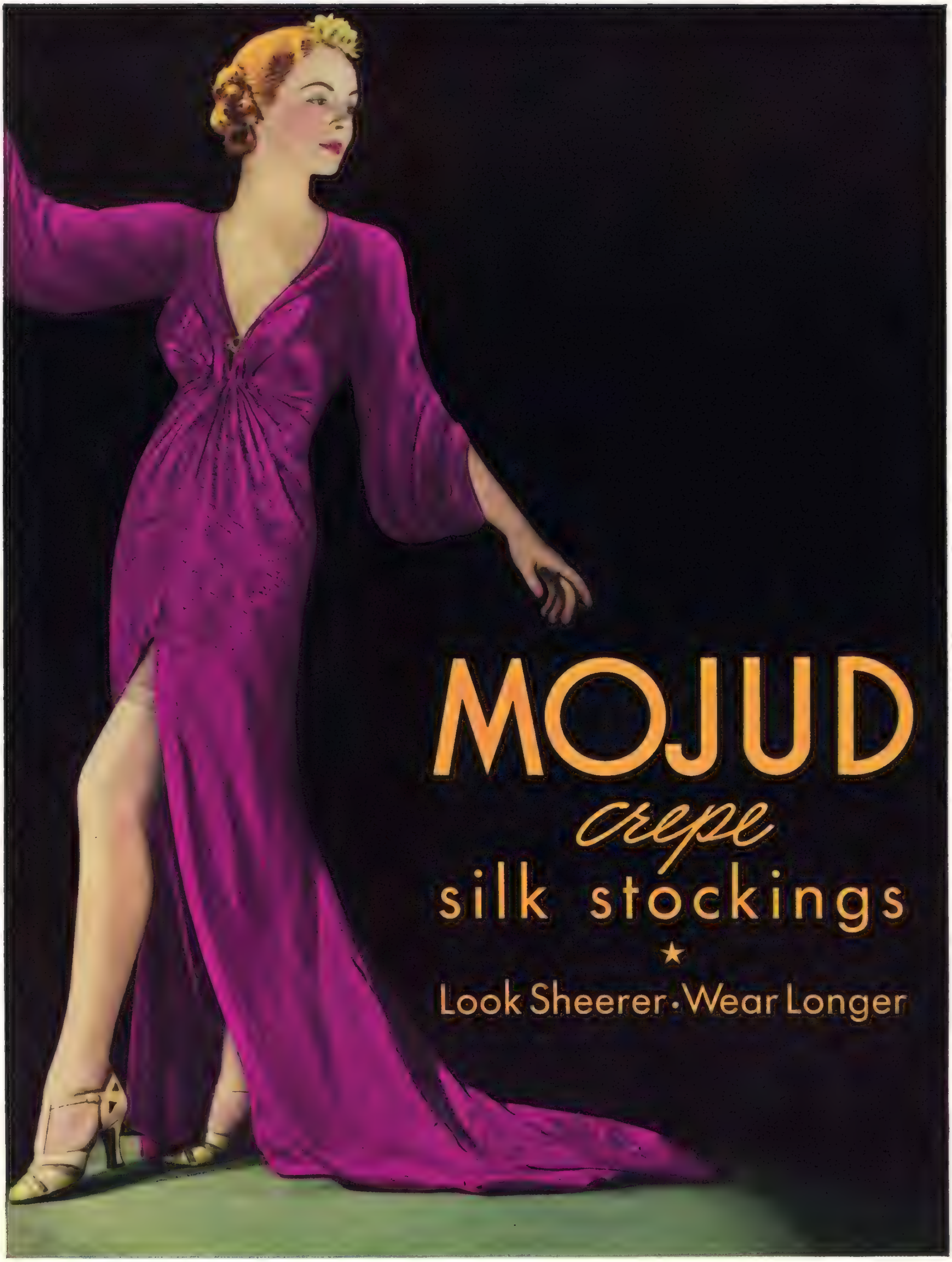
Now you can know the sleek security of complete figure moulding in an utterly backless foundation! A new Vassarette "Lastex" fabric, lighter yet firmer than ever before, sheathes you from shoulder to thigh. A new and exclusive bustline technique not only lifts but *encloses* your bust . . . slimming and shaping your profile while you revel in the barest of backs. Vassarette's famous supported uplift provides the anchorage of a bandeau with the glorious all-over slimming of a Vassarette All-in-One. Write for name of nearest store and Spring booklet, showing new Vassarette Girdles, Pantie-Girdles and All-in-Ones. Prices are $5 to $15. Vassar Company, 2525 Diversey Parkway, Chicago.

Above, Vassarette All-in-One with profile support, $10. Similar style, $7.50

UNDERNEATH IT ALL . . . A Vassarette

MANUFACTURED UNDER PATENTS 1863697 AND 1965860

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MOJUD
crepe
silk stockings
★
Look Sheerer · Wear Longer

Lucky

♥ FUR FELT

♠ FUR FELT

♦ PORCUPINE STRAW

♣ MERRIFELT



M. WILLIAM RITTER

Tailored-to-type by Brewster

411 FIFTH AVENUE, NEW YORK CITY

"Fashion Firsts"*



Matching reefer coat and skirt suit in dress woolen . **$39.75**

Baku sailor with grosgrain ribbon, . . **$8.75**

Wide braid edging lapels of woolen reefer coat and skirt suit, . . **$39.75**

Felt brimmed hat with veil, ... **$8.75**

Sharkskin reefer coat and skirt suit, ... **$35.00**

Toyo or baku sailor with veil, ... **$8.75**



Alencon lace yoke and flower on black rayon "Crepe Fastidious" dress . . **$25.00**

Baku or toyo sailor with flowers, ... **$8.75**

Full detachable lingerie on black rayon "Crepe Fastidious", **$25.00**

Marco Polo sailor of toyo or baku, ... **$8.75**

Young bolero jacket and dress of rayon "Crepe Fastidious", . **$25.00**

Rolled brim baku sailor, . . **$8.75**

Rayon taffeta jacket dress with swirl skirt . **$25.00**

New bumper brim in baku, . . . **$8.75**

EXCLUSIVE WITH LEADING STORES OF AMERICA



Tucking on fitted coat of Juilliard woolen . . . **$35.00**

New collar of dyed white fox on box coat, ... **$75.00**

Baku sombrero, . **$8.75**

Baku sailor with grosgrain ribbon, . . **$8.75**



Organdie blouse top and full silk chiffon skirt for dinner, . . **$39.75**

"Fashion First" Fashions

Exclusive with

RUSSEKS FIFTH AVENUE, NEW YORK

RUSSEKS FULTON STREET, BROOKLYN

Abilene, Texas.....Campbells
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Ardmore, Pa.....Jean Harcum
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Auburn, N. Y.....Kalet's
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TWO CELEBRITIES MAKE A PERFECT MATCH

Four new exclusive tones, created to dramatize every Spring costume color.





NORMAN HARTNELL, of London, selects Rose crepe of "ACELE," the ACETATE RAYON YARN of luxury fashions, for this exclusive dinner gown at B. ALTMAN & CO., New York and fine stores throughout the country.

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RADIANCE
a new vivid rosy copper for black, white or pretty pastels.

TOWN TOAST
a coppery tan to go with dark colors and gay prints.

SUN JOY
a golden sunburn to match your own new coat of tan.

GLAMOR
a sunny coral beige equally smart for daytime or evening.

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"because you love nice things"

THE VERY FLOWER OF SPRING FASHIONS

IN PICNIT* GLOVES

Always the criterion of American-made fabric gloves, Van Raalte rayon Picnit blossoms out with this season's best fashions. Beginning at lower left—Rhumba and Normandie take leather touches; a zipper slides down the back of Swing; Minuet is prettily beruffled and bepearled; and Strand wears fetching leather bow and insets.

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Fashion Dictates SLIM, SMOOTH

SPORTS DRESSES



● Checked and plain wool in a cardigan suit with a dark shirt. The tucked and pleated skirt closes with a *Talon* fastener.

● A wool jacket suit takes on a town or country guise depending on accessories. Skirt placket boasts a *Talon* fastener.

● Pink and black wool jacket over a black crepe dress with scalloped collar. *Talon* fastener keeps its placket sleek.

● Bolero suit with print blouse and jacket collar. The brief jacket exposes a skirt placket kept smooth with a *Talon* fastener.

● Plaid wool jacket, bright jersey gilet, and dark wool skirt. The skirt has a *Talon* slide fastener concealed in the side placket.



Sports clothes as well as town clothes need Talon placket fasteners to keep waistlines as smooth as fashion demands

It's old-fashioned to fuss with placket repairs...make sure your dresses have reliable Talon slide fasteners



TALON *SLIDE FASTENER — MADE BY TALON, INC.*

Reg. U. S. Pat. Off.

WAISTLINES...THE TALON FASTENER ACHIEVES THEM!

Reg. U. S. Pat. Off.

Margaret Sommerfeld, well-known New York artist, scurries around to look at the new clothes . . . tells why they all have Talon fasteners in the plackets.

MISSES' DRESSES



● Gay print dress with band and bow neckline, tucked pockets, *Talon* fastener in the side placket, has its own wool topcoat faced with the print.

● Spring success, the shirtwaist dress. A bolero-back blouse, sash belt, and pleated skirt, made as a dress; closed smoothly with a *Talon* fastener in the placket.

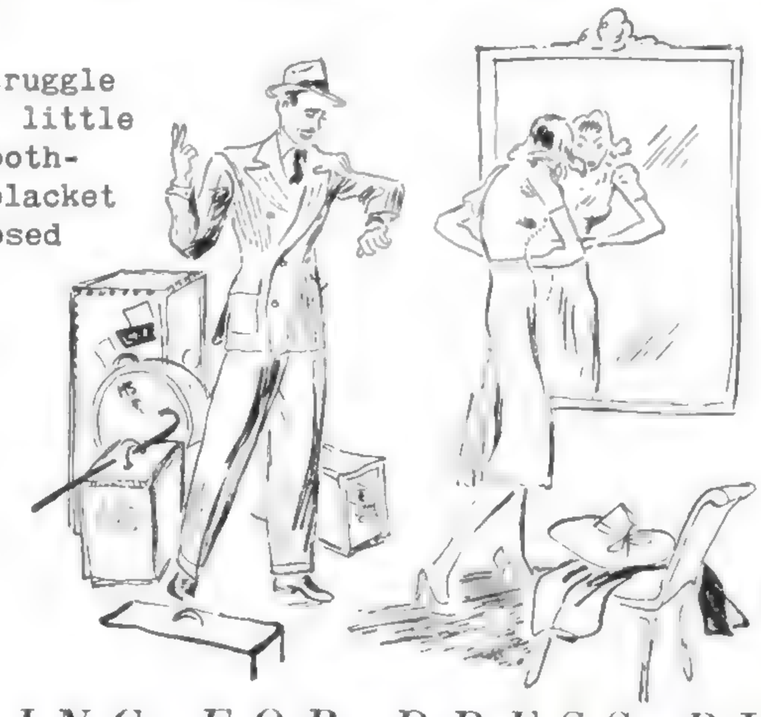
● Bolero suit in lightweight wool, the skirt closed impeccably at the side placket with a *Talon* fastener. White pique blouse and flower trimmed belt.

● Navy and white pin-stripe rayon crepe makes a tailored, double-breasted dress and short bolero. A *Talon* slide fastener is concealed in the side placket.



No amount of exertion can cause the staunch little Talon placket fastener to burst open, or even gap

No strain or struggle ...just a quick little zip and the smooth-sliding Talon placket fastener is closed



All dresses on these two pages are creations registered with the Fashion Originators Guild... available in sizes 12 to 20, at leading stores.



Talon slide fastener, properly applied, is entirely invisible when closed.

THE EASIER, SMOOTHER CLOSING FOR DRESS PLACKETS

PARADE OF COLOR





L'Aiglon

FROCKS IN SEAL CREPE

WOVEN OF ENKA RAYON

Spring is here again and you'll want gay splashes of color in your wardrobe. Seal Crepe woven of Enka Rayon is particularly lovely in fresh flower colors and sparkling prints. • *Left—Blades of grass print that carries a fresh crisp air in its trim tailored lines. Green, Navy, Brown, Rose. Sizes 12 to 40. $6.50* • *Right—A lace border print of airy grace with contrasting trim. Navy, Black, Brown, Green. Sizes 12 to 20. $6.50*

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Exclusive PHOENIX process creates hosiery that *blooms* with *life..strength..beauty*



THE REASON FOR VITA-BLOOM

1 Raw silk is protected by a natural protein substance that gives the thread its amazing strength and vitality. This vital element is removed from the silk in the making of hosiery. Hosiery manufacturers have tried to overcome this for years.



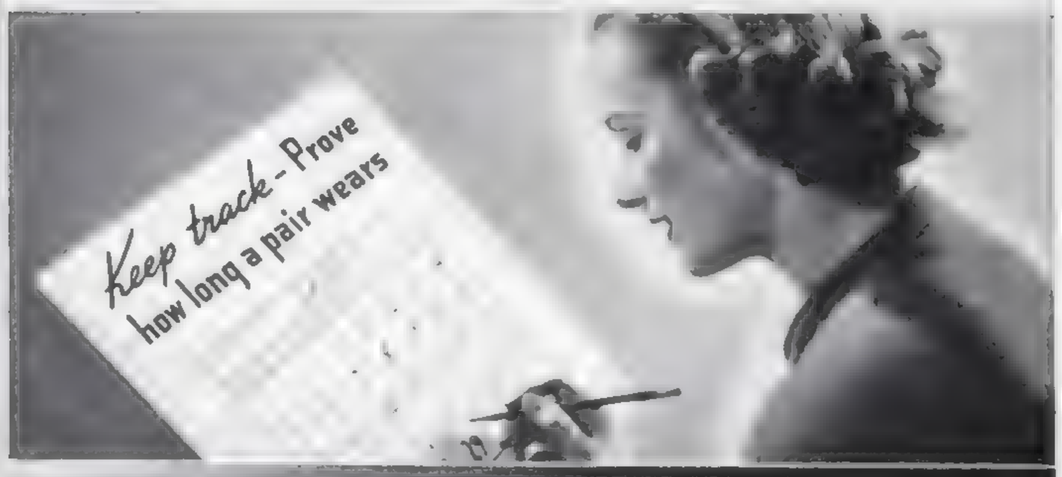
WHAT VITA-BLOOM IS

2 Now Vita-Bloom, a new secret method (patents pending), an extra manufacturing process used only by Phoenix, *restores* this life-giving protein. Vita-Bloom definitely improves Phoenix Hosiery.



WHAT VITA-BLOOM DOES

3 You can *see* the new depth and "bloom" of color. You can *feel* the smooth, soft, even texture. You can *prove* the longer life, the snag-and-wear-resistant quality by trying the new Phoenix Vita-Bloom.



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FASHION HINT: The new Phoenix 3-thread Vita-Bloom hosiery looks as sheer as fine evening hose, yet wears like the heavier street weights. There is no extra cost for Vita-Bloom. Featured by leading stores. If your favorite store does not handle Vita-Bloom, write us for name of nearest dealer. Look for this label on every pair.

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Edith Head.....Designer For Paramount Pictures

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Deep tones of kid criss-cross on this high cut linen model, making your foot look long and slim. Dark kid heels for smart contrast.

Hundreds of tiny perforations give you coolness smartly in this step-in pump of softest kid with slimming panels of leather curled at the edges for extra "dash."

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Finest vintage wines, and liquors
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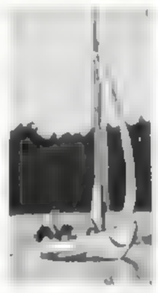
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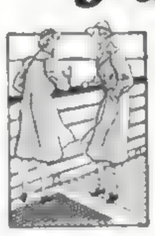
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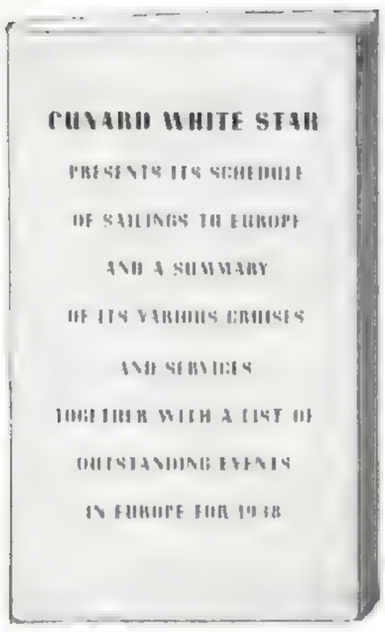
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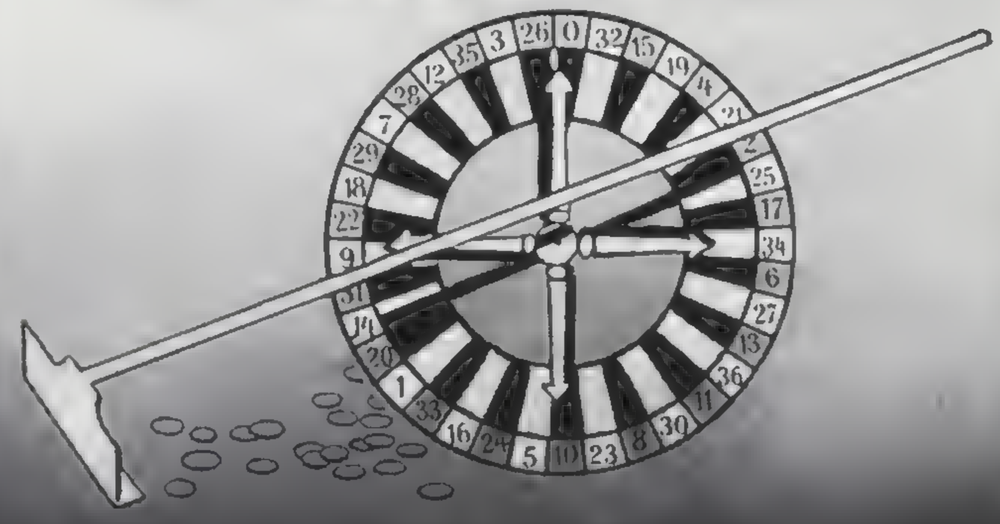
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CALIFORNIA CALENDAR

Del Monte—March 9-13, Women's Golf Championship, Pebble Beach Golf Course.

Palm Springs—March 17, Fifth Annual Desert Circus at the Field Club.

Yosemite National Park—March 12-13, Pacific Coast Open Ski Championships, slalom and downhill races.

FLORIDA CALENDAR

Miami—March 5, Widener Challenge Cup, $50,000 added purse, Hialeah Park.

St. Augustine—March 1-5, Florida East Coast Women's Golf Championship for the Mrs. W. R. Kenan, Jr., Trophy, St. Augustine Links.

St. Petersburg—March 2-4, St. Petersburg Open Golf Tournament, Pasadena Country Club.

Sebring—March 9-12, National Senior's Winter Golf Tournament, Kenilworth Golf Course.

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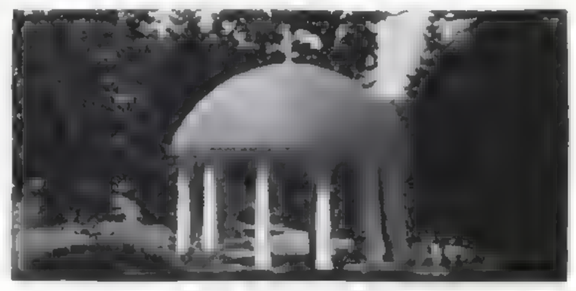
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VOGUE'S

THIRD PRIX DE PARIS

Enters the Home Stretch

So many of you have asked what schools are represented in this year's "Prix de Paris" that if space permitted, we'd like to list them all. But since that's impossible, you'll be interested to know that the entrants included seniors in 253 colleges and universities.

If you have kept up with every quiz so far . . . don't stop now! Remember how close Virginia Van Brunt, 1937 winner, came to dropping out at the last minute? Now she has written from Paris, as a member of the Vogue staff there. Read her letter on Page 141 of this issue. It may spur you to the final effort that will mean victory.

Quiz No. 5

This is the next to the last quiz in the "Prix de Paris." Next month will bring to a finish the third Vogue career contest that sends one lucky girl to Paris, and starts at least one other on the road to a fashion career.

1. Assume that Vogue is to produce a fashion news reel based on a feature of the February 1 "Americana" issue. Having in mind general fashion appeal, as well as adaptability for moving picture studio photography, which feature would you select? Why?

2. Suggest another method of presenting the shoes shown on pages 116 and 117 of the February 1 issue, using the same number of shoes and the same amount of text.

3. As you have seen, the February 15 issue is devoted primarily to the Spring Fashion Forecast, Fabrics, and Beauty. Considering the magazine as a whole—cover, illustrations, and text—do you think these three features have been given sufficient emphasis? If not, suggest what proportions you would give to each of the three subjects.

4. Write a new title and editorial paragraph for pages 88 and 89 in the February 15 issue, to fill the same amount of space as the original title and caption.

5. What method would you suggest to increase the newsstand purchases of Vogue by young women who are non-subscribers?

Thesis Topics

Below we publish the subjects for the Prix de Paris Thesis. Five topics are suggested. Choose any one. No thesis may exceed 1500 words in length. It must be posted not later than midnight of April 20th.

1. Assume that you are in full charge of the pages in the August 15 issue of Vogue which feature college fashions. What clothes would you, as a college girl, like to see included in these pages? How would you present them? Write an article on college fashions which you think might accompany the wardrobe you have chosen.

2. Assume that you are the editor in charge of the pattern pages in Vogue ("Designs for Dressmaking"). What plan would you pursue with a view to increasing the sale of patterns through these pages?

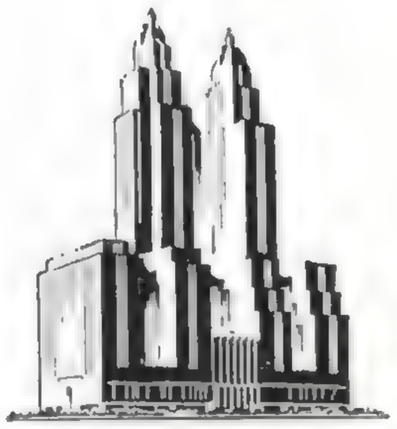
3. Choose a non-fashion subject —such as art, music, theatre, motion pictures, travel, or society—and write an article suitable for Vogue.

4. Discuss four of the covers of Vogue appearing during the 12 months ending March 1, 1938, which have been most appealing to you. Give, with examples, your ideas as to the elements necessary in—
   (a) A typical Vogue cover.
   (b) A Vogue cover with newsstand appeal.

5. Discuss the differences between "high" and "popular" fashion, explaining what rôle you think each should play in Vogue.

Remember to type your name on every paper you send in.

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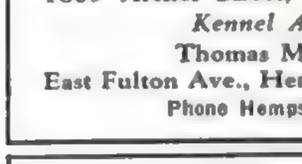
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The Aristocrat Called Scottie

CHARACTER is one of the things we look for in dogs. Without it, certainly no dog can easily win our friendship, regardless of how perfect he may be in conformation or colour. From earliest times, the dog symbolizes fidelity—a trait of his nature accepted universally. It is taken for granted, too, that other altruistic qualities belong to him, not the least of which is gratitude.

In speaking of character, however, I am not thinking so much of such virtues as individuality or personality, as of that indefinable something that lifts some dogs out of the ruck and distinguishes them from others. Many dogs are amiable creatures who go through life doing their duty to their master, but who are never amusing or interesting. Possibly the blame is not wholly theirs. It may be that their minds have not been fully developed by proper education, but probably the defect is inherent, as it is in many men and women who are contentedly commonplace.

If the testimony of those who have had experience is to be accepted, Scottish Terriers will never suffer under the reproach of being stupid. One gentleman, thoroughly versed in the ways of the Scottie, wrote that, to one who has owned one, "all other breeds of dogs are regarded as merely dogs, while the Scottie is a personality. He may have taken upon himself the outward appearance of a dog, and the biologist may classify him as such, but those who have a close acquaintance with him know that the outward form is a deception, and that within is a spirit more human than dog-like"—the spirit of an aristocrat and a gentleman.

Though I can not assent to such a sweeping comparison to the disadvantage of other dogs, I am prepared to agree that most of the Scotties I have met have excited my admiration on account of their sturdy independence, their service without servility, and their amusing way of carrying on a conversation with those they esteem. For they are

OF VOGUE

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Intelligence personified—Ch. Maccrystal Beau Brummel. D. F. Moran

entertaining companions, less excitable and fidgety than some of the Terrier family, and always welcome members of the household wherein they belong.

Another man—a Scotsman, of course—once said that "the real Scottie has the most characteristic facial expression. He is a thinker, philosopher, and seer; his soul is oppressed by the dense stupidity of all things created, and he shows all this in his countenance. There should be a cast of thought upon his face even when he is a puppy, and he knows naught of men and things from personal experience."

Under cultural breeding, the present-day Scottish Terrier may have altered somewhat in looks since, but certainly not in character. He is one of the most faithful, intelligent, hardy, and appealing dogs that you can find. In selecting a Scottie, look for a long, level head; strong jaw; small, dark eyes; small, erect ears, carried close together; short, round body; short, sickle tail; great bone; straight forelegs, and a dense, hard coat. GEORGE HARRIS

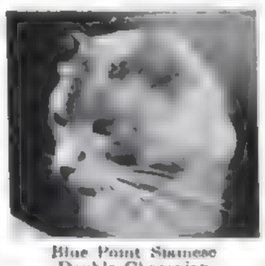
I BOUGHT A DOG

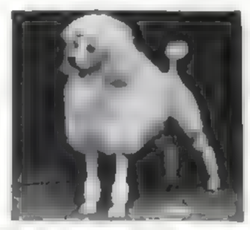
THE READER'S QUESTION: I have just paid $75 for a pedigreed Scottish Terrier puppy, five months old. A friend of mine bought a Scottie of the same age for $25. At first, I thought I had been imposed upon, but, upon comparison of the puppies, I find quite a difference in weight. I find, too, that mine is sturdier, has a brighter eye, is more alert, and has a much better coat.

Will you please give me the benefit of any comments that you would care to make on the great difference in price, and why this is?

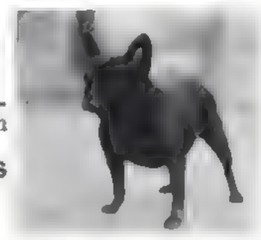
THE ANSWER: A great many people feel as you do about the prices asked for healthy, well-bred dogs. Actually, the kennel from which you bought your dog is not profiteering. We are inclined to believe that (Continued on page 50)

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There will be, first, a stud (Continued on page 160)

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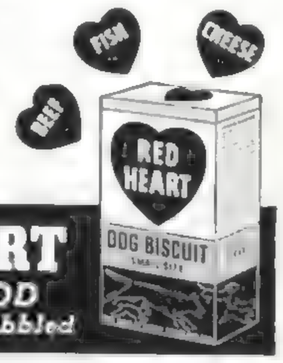


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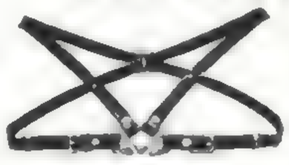
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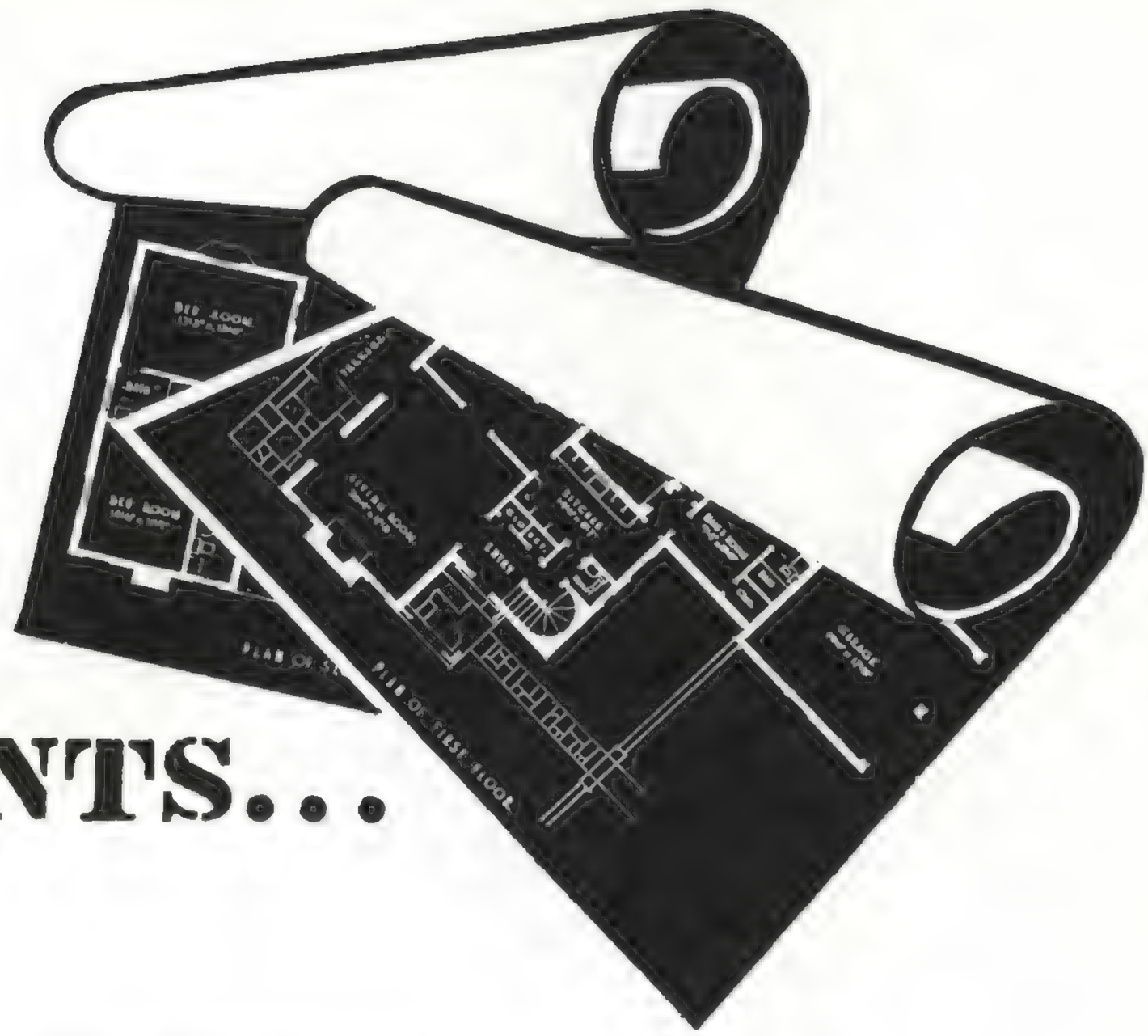


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VOGUE COVERS

Along restaurant row



In that famous row of famous Fifty-Second Street restaurants stands one you should not overlook—Le Poissonnier (or The Fisherman, if you like to be sure of your French nouns) at 121 East Fifty-Second Street.

This little French seafood restaurant is the kind we like—for it combines a restful atmosphere with excellent food. It's not the kind of place to which you take visiting friends, once or twice a year, to show them New York's bright glare. Rather, it is a restaurant that you can make your own, and where you can confidently take friends who have epicurean souls.

You might begin dinner at Le Poissonnier with their oysters or clams, all of them opened to your order. Continue with the cocktail of your choice (we cling to shrimp, but they'll have dozens of others to tempt you), and, perhaps, green turtle soup with sherry. As an entrée, their broiled live lobster is, we think, a classic—but if you have a pioneering spirit try *Pompano en Papillote.* And if you like your dinner capably chosen for you, let Monsieur Myron Colbert, the *patron,* suggest their specialties—you'll find him an authority on all kinds of seafood.

If we may add a postscript to this eulogy of Le Poissonnier, the music is also fun. Miss Madeleine, who is one of the owners, has charge of the entertainment, a group of three Negro singers who can answer any of your requests in a true Mills Brothers' manner. They'll sing "Shortnin' Bread," they'll go back as far as "Who?", or they'll sing your latest favourites; in fact, we challenge you to name something they can't sing.

Commissionaire

"They do these things better on the Continent" is a phrase that often arouses fury in the bosoms of our most peace-loving patriots, but, in some cases, it is true. Consider the lavish manner in which almost every European city, town, and hamlet is stocked with guides to enlighten the visit of the untutored *Ausländer.* And then consider the plight of the foreigner in New York, who, having heard that it's quite an extraordinary place, wants to see what there is to see. He's apt to be rather at a loss about how to proceed—or was, until a Personal Service Bureau called Commissionaire, Incorporated, got under way.

One of the reasons for its founding was the chance discovery by one of its present members that an Indian family had spent an entire week in the Waldorf-Astoria without seeing a thing of New York—simply because they didn't know how to go about it. Commissionaire came into being soon after, capable of coping with French, German, or Italian. Or Spanish. Or Swedish. Or whatever.... And all of its staff members—college-educated, well-bred and well-mannered, besides knowing their New York to a man.

So when you're surprised inauspiciously by visiting friends from Europe, and feel you can't do justice to the responsibility of showing them the town, call Commissionaire, at CAledonia 5-8884; state the language requirement and tastes of your guests, and they will be shown the things they ought to see—or want to—whether the Metropolitan Museum, hockey at Madison Square Garden, opera, theatre, shops, night-life, or Chinatown. Frankly hesitant about pilgrimages to Grant's Tomb or the Statue of Liberty, a point will be stretched, if necessary, for the Soldiers' and Sailors' Monument.

Commissionaire has other uses, too: if you get in an argument, *par exemple,* and want to settle the question of who said "There is no such word as 'fail'"—and what completes the quotation (now that we think of it, who did, and what does?)—call Commissionaire for the answer. Their hobby department will aid collectors of things, too; whether of old ether-masks, match-packs, or un-funny jokes. They have an amusement service for restless convalescents who are almost, but not quite, ready to be discharged from hospitals. This, naturally, is arranged with due respect to the doctor's conception of the patient's Best Interests.

And all in all, Commissionaire, at 17 East Fortieth Street, should be a very helpful organization.

It wears well



The Swedish Rathskeller at 201 East Fifty-Second Street, one of the oldest Swedish restaurants in town, is, from the outside, like an inconspicuous little cellar. Once you are inside, the place usually looks full, but somehow there is always a table left in one remote corner.

Despite the small size of the place you don't seem to bump into people as you wander, plate in hand, about the *smörgåsbord* table laden with Swedish hors-d'œuvre—trying to choose between the fifty or sixty different ones, ending up by sampling them all. All nations have hors-d'œuvre but Sweden's are the most original; all nations have meat-balls, too, but Sweden has a special brand that authorizes a light-weight consistency; and all nations have pancakes, but the Swedish pancakes, served with Lingon berries, look pleasantly unassuming beside our tremendous piles of waffles and elaborate French *Crêpes Suzette.*

If you aren't hungry, you are mildly disappointed to find that you pay approximately $1.25 whether you eat only hors-d'œuvre or whether you decide to eat yourself sick with a four-

THE TOWN



course dinner. But then you are slightly pacified by the inexpensive selection of imported wines. Don't go there for a mere bite before the theatre, go when you have time to linger over your dinner.

Flower Show



Every year we're impressed anew by the fact that, more than almost any single event, the International Flower Show brings out the whole town. It seems paradoxical (or does it?) that, in the midst of New York's implacable mass of stone and steel, such mass enthusiasm for flowers should exist. Certainly, the group of people who founded the Show twenty-five years ago would have gasped at the prospect of the thousands that will crowd into Grand Central Palace for this year's Silver Jubilee Exhibition.

There will be about four acres of the very best flora to admire, and countless gardens of all shapes, sizes, and designs, from which the initiate can crib ideas for their own horticultural endeavour. Some of these will be geometrically patterned, others—planted to exploit a single range of colours: the warm yellow-to-scarlet tones, for instance, or the rich red-to-blue. (The former, we are proudly able to inform you, are technically the Xanthic group, the latter—the Cyanic.) There will be any number of displays, smaller, but just as botanical and just as artistic—of flower borders, balcony treatments, bay-window decorations, and floral screens for disguising un-beautiful pillars and posts.

Some of the exhibits have, as their objectives, subjects that require a good deal of creative imagination. These include floral portraits of the "past, present, and future," floral designs that capitalize the artistry of shadows, floral depictions of stained-glass windows, jade carvings, lace.... If you don't believe this can be done, go and see. Or go just to wander about through a premature primavera of tulips, azalea, hyacinth, rhododendron, and dogwood. You'll find yourself calculating the days until the real spring bursts upon us, as it should very soon afterwards, for the dates of the Show are from March fourteenth through the nineteenth.

Added to Believe It or Not

Ripley found inspiration for his "Believe It or Not" column in the amazing ailanthus-trees that bloom the year around in the Little Venice Restaurant at 126 West Thirteenth Street. We'd like to add, however, that you'll find even more to inspire you than the trees—for Little Venice combines unusual and authentic decorations with food so excellent that one forgets even this same *décor*.

Begin with a Bacardi on Rock (it's one of Dave's specialties, and almost unsurpassable)—in the cocktail room which Henry and Dave, the Vannini brothers who own the restaurant, have lined with photographic murals. These murals are cleverly arranged along the walls so that they reflect into large mirrors, which give them perspective, and let you feel as though you were really looking down long Italian canals, rimmed with crooked little houses and quarter-moon bridges.

After a cocktail, wander into the brick-paved courtyard to have dinner under the ailanthus-trees of which Ripley wrote. In the summer, the green leaves of these strange trees (the trunks of which grow down into the room itself) spread out above the roof, which is left open. In the winter, however, the leaves on the outside die, and instead grow under the roof inside the dining-room, with huge branches bending almost to the tables.

Here, in this interesting atmosphere, you may have expertly prepared Italian dishes of every variety, with everything made under Henry's direction in the open kitchen. You may have *antipasto*, or honey dew melon; *Prociutto*, *Spaghetti Bolognese*, or *Ravioli* in *Cassata* to begin your dinner, or, in fact, practically anything else you could wish. But at least once during your long career at Little Venice you must try Frogs' Legs Sauté Meunière. Then, to finish off this meal successfully, Henry will probably suggest *Stracchino* cheese, and drip coffee with Armagnac.

Bustles and turbans

Dressing up in shawls and bustles is not just a rainy-day occupation for children; nor is interest in costumes limited to the theatre alone. Dancers, historians, fashion designers, and people who go to fancy-dress parties find the subject equally engrossing. To answer some of their questions on the form, cut, material, and method of certain types of dress, The Museum of Costume Art in New York has sponsored six lecture demonstrations—five of them still to come.

Last week, Aline Bernstein, the well-known scenic designer, told about the period costume—how mediæval gowns and eighteenth-century bustles are cut. This coming Wednesday (March 2), Morris D. C. Crawford, Research Editor of *Women's Wear*, will discuss the importance of cotton and its influence on civilization. Then on March 9, drama students from the Neighborhood Playhouse School of the Theatre are to serve as models for Eva Sikilianos' talk on the draping and fabrics of the ancient Greek costume.

How the turban, the sari, the dhoti, and the sarong are draped and tied comes the following week, March 16, in a lecture on Oriental costumes given by Sarat Lahiri, and also demonstrated on models. Lee Simonson, famous stage designer, will give the fifth lecture, (Continued on page 56)

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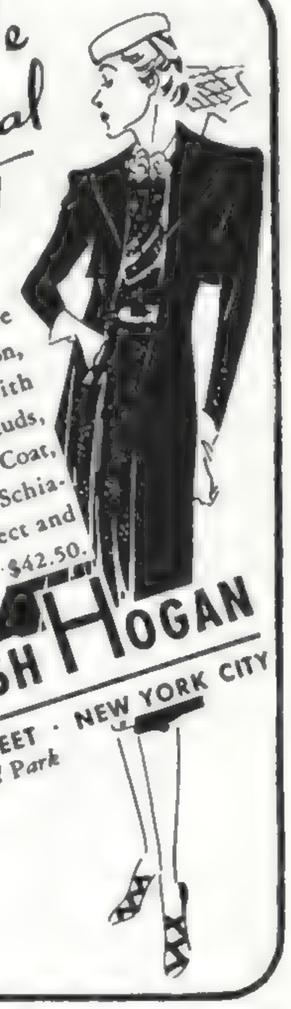
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VOGUE COVERS THE TOWN

(Continued from page 55) on March 23. His topic is to be "Clothes on the Stage—and Off"—how the authentic costume and modern dress must be adapted to the stage. The last of the series comes on March 30, when Ethel Frankau, Vice-President of Bergdorf Goodman, will show how design in modern dress is derived from authentic sources, and has a lot of sound prerogatives in history.

All of these lectures are to be held at 8:30 in the evening, at The Museum of Costume Art, 16 West Forty-Sixth Street. The tickets are a dollar apiece.

Glass Hat



One of the newer places-about-town is the Glass Hat, at Lexington Avenue and Forty-Ninth Street, where you may go to dine, dance, and be entertained all evening.

Not the least of the fun here are the decorations, which have all been evolved around the glass-hat motif by the designer, Jac Lessman. An immense glass hat, weighing, if you please, five hundred and thirty pounds, is lifted above the circular bar, where it dazzles you by changing colour all evening.

The same idea continues on around the room, where top-hat wearers of all different localities—Sutton Place, Wall Street, Greenwich Village, or practically any other place you could locate on Manhattan's map—are caricatured on sand-blasted wood panels.

Decorations aren't, by any means, all that the Glass Hat has to offer, however. You'll find Sonny Kendis and his orchestra a very pleasant one to dance to, and you'll enjoy the excellent floor show, starring Mary Jane Walsh—"The Judge's Girl" in "I'd Rather Be Right"—, Ross MacLean, and several others. Among our favourites were the Belmont Balladeers, the Glass Hat's group of thirty coloured waiters who form part of the floor show with their songs.

As for food, the menus offer you nearly everything you could wish, but we suggest, really to finish an excellent dinner in the proper manner, that you let Tony Micol, the "Crêpes-Suzette" man, wheel up his cart and demonstrate for you the higher art of preparing this French delicacy.

Jeeves, Incorporated

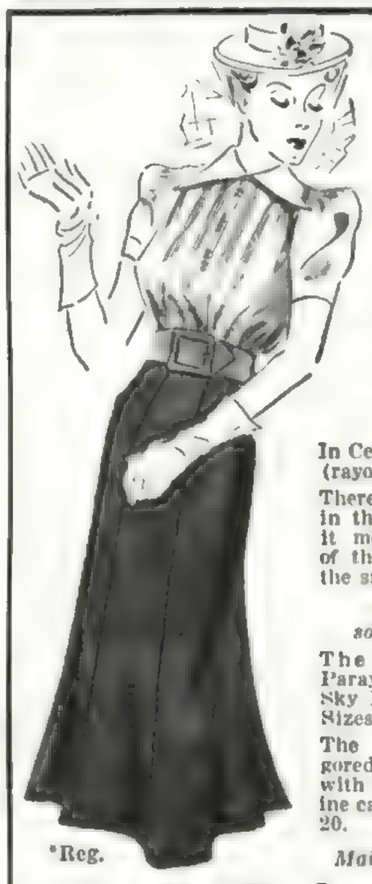
Any one who has ever tried to find a perfect part-time maid knows that there hasn't, up to now, been such a thing. There have been strange beings who came and went, leaving strange communications on the hall table; reminiscent, most of them, of the leprechawns of fable—except that leprechawns were supposed to have been pretty fine house-workers.

In short, people who don't keep a resident factotum have long been in the market for a really efficient, reliable maid service—which has now appeared under the name of Jeeves, Incorporated. "Jeeves," probably, because the name epitomizes perfect service, perfect silence, and a genius for making you comfortable.

While you're out, one of Jeeves' competent, uniformed maids will clean and garnish and make everything immaculate. She'll prepare your dinner, and stay on, if you like, to serve it.

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VOGUE COVERS THE TOWN

After the concert



The Russian Tea-room next to Carnegie Hall is a Bohemian spot where for many years musicians and artists have gathered together after concerts for good tea, good food.

For six years, gradual improvements and enlargements have been made to take care of the growing clientele. There is a bar and a cocktail lounge, with its rounded seats cushioned in deep blue. And in addition to these, and the restaurant proper, there is the Boyar Room, where you can entertain in quiet and seclusion. The whole place has, in fact, such a pleasant and inviting atmosphere that people have been known to sit for hours in the French café manner.

Because musicians have sensitive ears, or perhaps because they are saturated with melodies, there is no orchestra of any sort in the Russian Tea-Room. And a complex sound-absorbing system swallows up shrill laughter and loud guffaws so successfully that a mere subdued hum makes the place seem empty. But it definitely isn't empty. The same musicians, music-lovers, Russians, and gourmets keep coming back to see or be seen, to discuss important projects, to talk over the last concert at Carnegie Hall, to meet for a nightcap or an evening snack.

Vodka drinks are the specialty, and a Boyar cocktail of cherry brandy and vodka is advocated, but there are also Caucasian wines or just plain whisky-and-soda. Then, beef seems to be a Russian favourite. The soup, borsch, is made of beef, and so is *Forshmak Dragomiroff*, an entrée *au gratin* that also includes tongue, eggs, ham, potatoes, and mushrooms. Other Russian dishes like *Blinis, Shashlik*, or the syrupy dessert called *Kissel* are well worth trying. If you want *Blinis* done as they should be done, however, it's best to order them a little in advance.

Billy the Oysterman, up-town

Billy the Oysterman, always an expansive gentleman, has expanded all the way up-town into a brand-new restaurant at 10 West Forty-Seventh Street. That doesn't mean that he isn't still doing business at the same old stand on East Twentieth Street, which is practically as much a New York landmark as the Statue of Liberty. The new place is a branch, so to speak, intended for those who can't get down-town as often as they would like to.

The new restaurant hasn't the sawdust-on-the-floor atmosphere that has endeared Billy's to the hearts of thousands, but there is a shiny new bar with panels of Old New York scenes in the front, the restaurant is spacious, and, even in the dither of opening night, the service was good.

And the oysters are the same—which is to say, the best. Also, we had a superb steak, which should be no surprise, because this establishment has never limited its superiority to its seafood. The address is convenient, just a step from Fifth Avenue, and the night we were there, Billy (the son of the original Billy) was mine-hosting in his usual genial fashion.

Memory note: The first legal drink we had after Prohibition was an ice-cold bottle of Frontenac Ale from Canada, which Billy had imported in time to coincide with the lifting of the ban on beer, and never in life will we forget its ambrosial taste.

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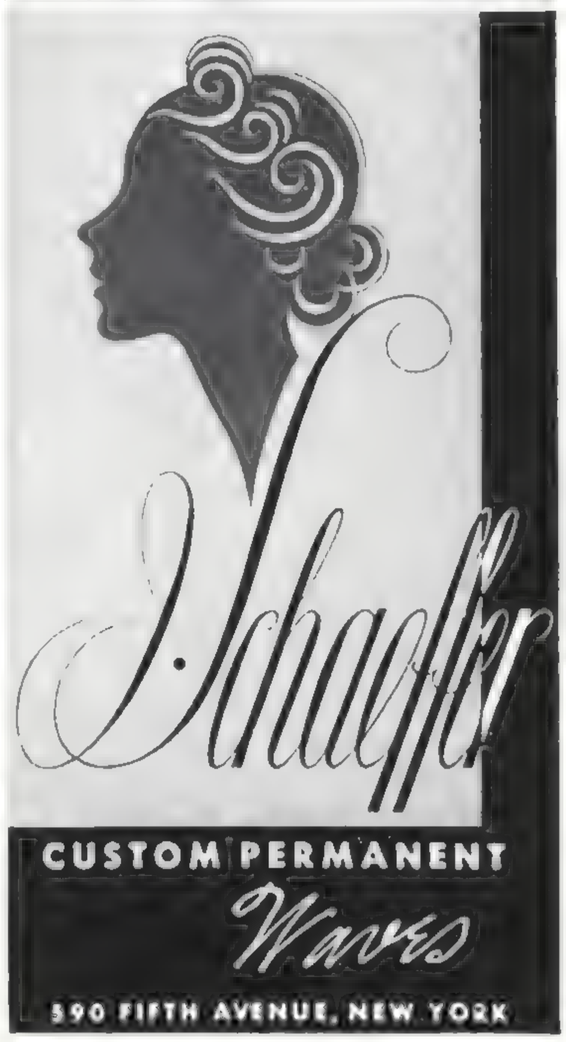
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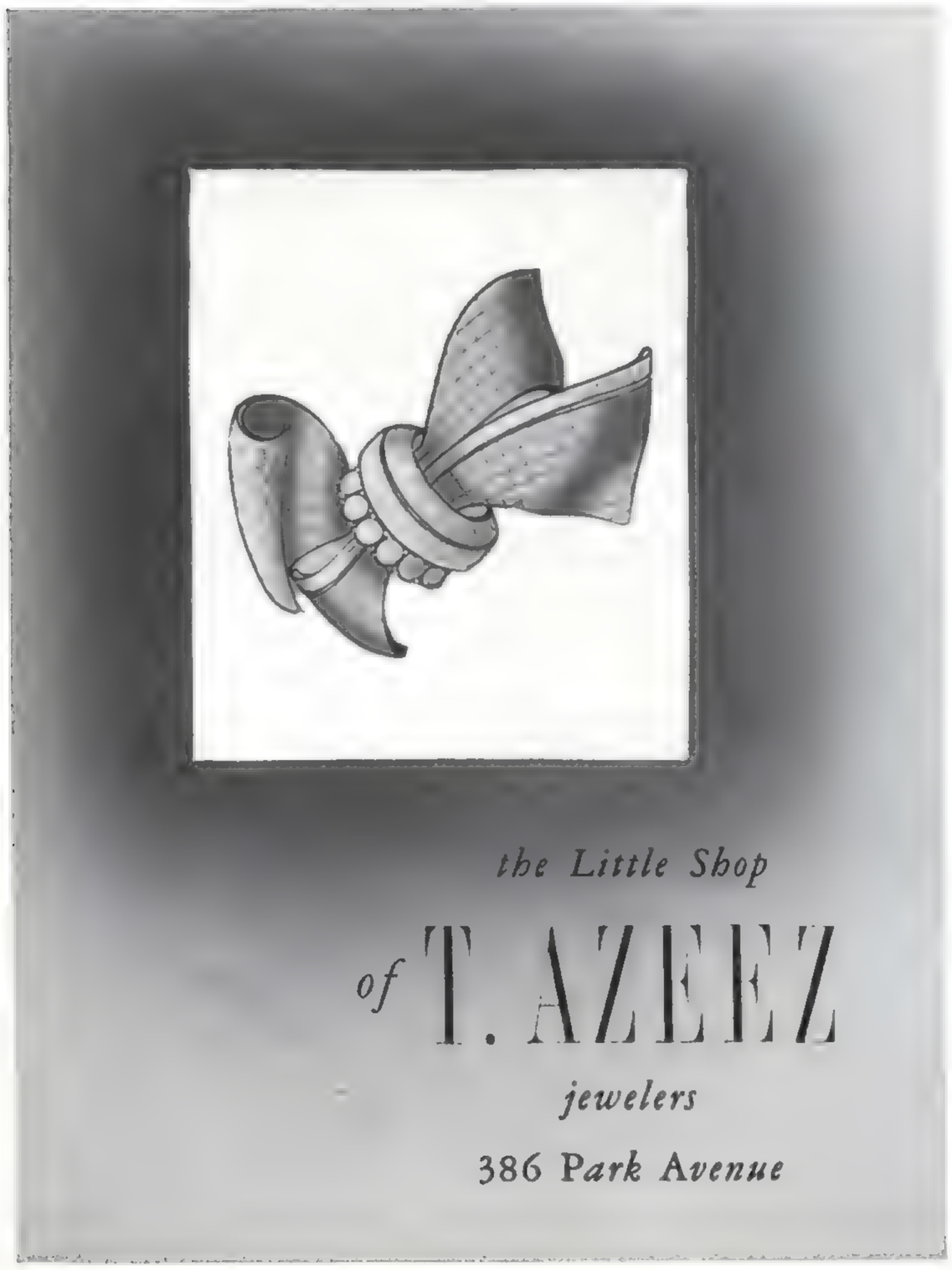
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DECORATOR'S DAY-BOOK

THE details of a room are important, of course, but, even after the essential curtains and coverings have been decided upon, we are apt to neglect those perennial necessities, lamp-shades. They are no small problem, either. Good ones are likely to last for years, and then suddenly fall to pieces. Makeshifts (for good shades are expensive) almost invariably have a makeshift look even if you can find them ready-made in the right sizes. We have looked for years for a shop that will have in stock a variety of opaque shades, the dark browns, deep greens, and even blacks that are so necessary to many rooms. And even the ubiquitous white shades that are so hard on the eyes can be made opaque, but are they? It is time for some one to take a stand.

It is unnecessary to say that all lamp-shades should be functional; nowadays, most of them are anyway, and such decoration as they may add to a room results from shape and colouring, rather than from tassels and fringes. As to proportion, they are generally better overscaled a bit even in small rooms. And as to material, there is almost no limit. The three classic types are those of stretched silk, usually taffeta; parchment, which is often not parchment at all, but some form of paper; and the pleated sort that has become, in twenty years, the most useful of them all. None of these classic types ever really "goes out," whatever rumours you may hear, because, so far, no one has come forth with a logical substitute for any of them.

Since, mostly, taffeta shades have no decoration at all except in their bindings, the variety of these edgings is considerable. J. J. Kent, who will make shades to order for you only through your decorator, has invented a border made of inch-wide scallops of braid for the top and bottom of a shade; another of folded triangles of ribbon that looks like a series of arrow-heads; and still another of silk cord knotted at intervals.

At this shop, they are making shades of heavy silk and chenille fabrics that are very effective in the larger sizes.

Gotham and MacLaughlin are using wood veneers for large and handsome shades, particularly one of zebra-wood with its striking light and dark stripes. Here, they stretch taffeta over paper and apply a wide Greek-key band of heavy silk cord around the centre of the shade. And they will make metal shades for you of brass, painted tin, or even pewter. One especially good one of green painted tin has an antique pierced band of metal around the top.

And one of the few places where you can get pleated book-cloth shades is the shop of Evelyn Hope Daniels. These are the classics that most glass lamps require, and, for a country house, you can have them made like the original ones, of boldly flowered chintzes.

It is strange that it should have taken a Scandinavian, Mr. Jan Ruhtenberg, to discover native craftsmen who have been for years making rugs, pottery, and silver as modern in design as those of Sweden. Wanamaker's has done a wonderful job with the opening of its Modern Gallery, which exhibits the results of Mr. Ruhtenberg's past year in the Southwest.

Nothing in the Show has more than the vaguest hint of the "Tourist-Indian" products we all know. The rugs of fine cashmere wool are striped and mottled in natural creams, beiges, and browns, and, where colour is used, it is the result of soft vegetable dyes in faded pinks and blues. Other thinner blankets have patterns like exaggerated tweeds, and in much the same colours.

Most of the pottery bowls and plates and jars are without any decoration at all, and the simple forms and beautiful waxy textures of these dull red and soft black pieces are entirely modern in spirit. The Zuñi pottery, white with black designs, is almost Greek in feeling, and Mr. Ruhtenberg has a plausible

DECORATOR'S DAY-BOOK

theory about the reason for this. The copper and pure silver pieces, too, have the simplicity of the best Danish work, and, in the East, Mr. Ruhtenberg discovered a manufacturer of table glass whose designs are, logically enough, worked out by the craftsmen themselves rather than on a drafting-board, beautifully modern in texture and shape.

The exhibition of all these treasures will continue until late in March.

At Lord and Taylor's there is a new series of rooms, all with a pleasant livable quality.

A long living-room has chalk-blue walls and white curtains banded with striped ribbon. A narrowly striped satin in blues and dull greens is used on a long sofa, and, to pick up the red of a Goya portrait, two armchairs are done in crimson. A white screen at the far end has a pattern of enormous, variegated tulips and soft blue plumes, and the plume-and-tulip motif appears in two gilt-framed paintings. Black lacquered bamboo chairs have thick cushions piped in crimson.

Next to the living-room, a small sitting-room with deep crimson curtains is covered entirely with a brownish marbled paper, which is used, too, for all the lamp-shades, two of which are pleated. The dining-room has an unusual colour combination, with its mauve-beige wall-paper patterned in white and its shrimp-pink curtains of plain glazed chintz, as a setting for eighteenth-century mahogany furniture. And the almost circular foyer is painted in two shades of chartreuse, with crimson cords and tassels laced drum-fashion from cornice to baseboard, and there are crimson satin slip-covers on the mahogany chairs.

The Decorators' Picture Gallery has presented another show—this time arranged by Isabella Barclay, Inc., with paintings of the eighteenth century from Wildenstein and Company.

A grey-blue room is the background for red chalk drawings by Watteau and Fragonard, and against this colour the brilliant blue-green of a Louis XV. wall-paper looks particularly well. The furniture covering is all low in tone, with several pieces upholstered in pale grey satin. In another room, there is really superb Empire furniture of walnut in a full golden-orange tone—this against embroidered mull curtains covering a very wide window and against a small, but fine Aubusson carpet.

A third room is devoted to Chinese and chinoiserie papers, arranged against white walls and complemented by Chinese lacquered furniture. And eighteenth-century Italian pieces are displayed against blue-green walls and a series of paper panels designed by Pergolesi. A feature of this room is the great circular "roundabout" for holding flowers, designed by James Reynolds and making an almost ceiling-high pyramid of plants in white urns. And near-by are two Louis XV. garden-room benches of carved wood that look as though they should be cast in iron. The design is a delightful change from the Victorian cast-iron grapes we see so much.

ITEM ABOUT FLOWERS: If you haven't been able to hear Constance Spry's refreshing talks about arranging flowers, her book, *Flowers in House and Garden*, will tell you a great deal. Mrs. Spry has brought kale out of the kitchen, where, to many, it certainly doesn't belong, and into the drawing-room, where its decorative green and cream and violet leaves are the final right touch in many bouquets. And her exciting description of a bouquet in reds and pinks ought to bring red flowers back into many gardens where they have been condemned unreasonably for years.

James Amster, Ltd., has the book, as well as all the beautifully designed vases of plaster and pottery.

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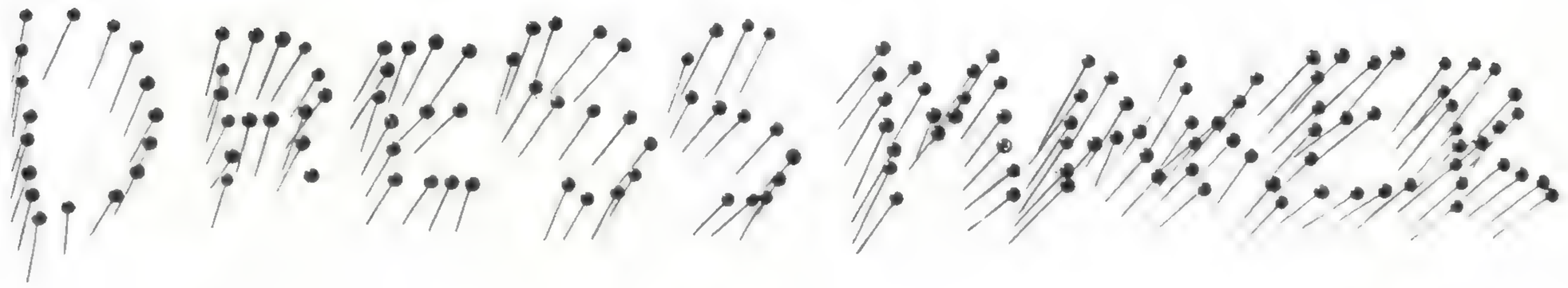
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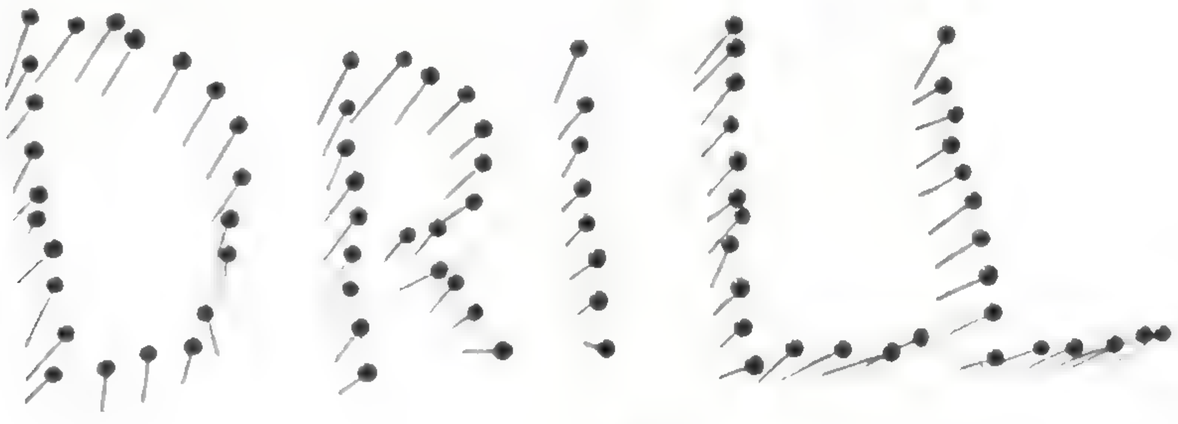


Presents

Shoes of













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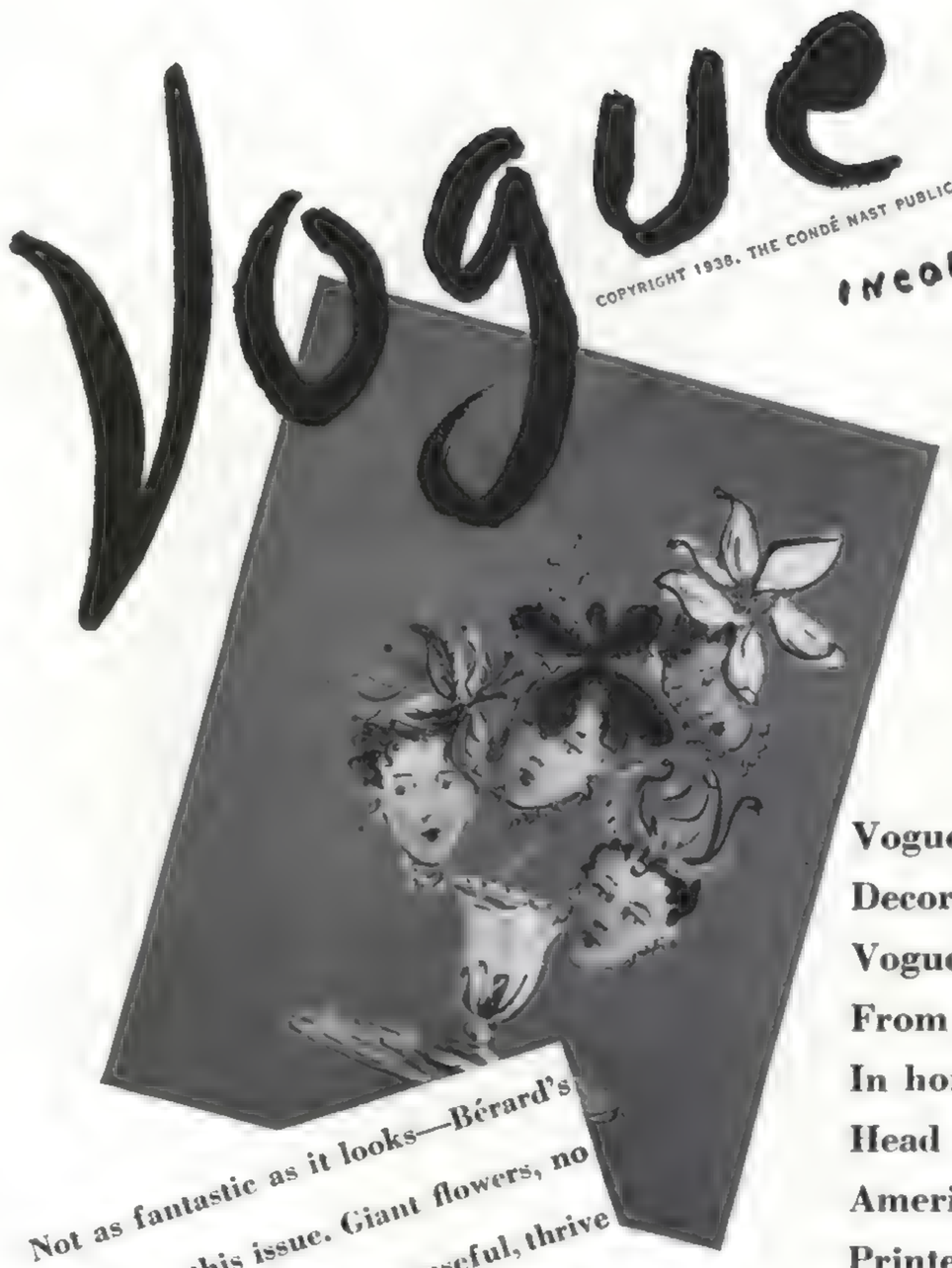
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FRENCH-CAN-CAN CARON

THE GREAT SUCCESS OF THE 1937 PARIS EXHIBITION



THE MOST EXQUISITE PERFUME

FLEURS DE ROCAILLE CARON

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FINDING a waist-line, in the Paris Openings, is like playing hunt-the-slipper. There isn't such a thing as a definite, fixed waist-line any more. Sometimes it's up around your bust; sometimes it's down around your hips; and sometimes it's an honest-to-goodness corset—bones and laces and all.

For corsets are appearing now, in Paris, on the outside of dresses—frankly, openly, and decoratively. There was a foretaste of this last June, when we showed some evening dresses with corseletted waist-lines that were more like corsets than anything. Now it's a fantastic, but accomplished, fact.

Over Lelong's white lace dress, photographed above, is a pink satin corset, boned and laced. Over Chanel's pailletted white tulle, sketched far left, is a white grosgrain corset; over Heim's black tulle, left, a bright pink corset of boned satin. Paquin's tight, draped bodice of orange jersey, sketched above, left, spans a good third of a black dress; Patou's black taffeta basque, centre, laces in over a pleated tulle skirt. And Piguet's pale blue corset of boned satin and "Lastex" (right), made by a corsetière, is completely separate from the black lace dress.

Vogue's-eye view of Paris waist-lines

black and white

LANVIN—
FLOWERS TIED ON
WITH A CHIFFON SCARF

PAQUIN—
BLACK NET AND
WHITE ORGANDIE

CHANEL—
WHITE CARNATION
HEAD-DRESS.
BARE-SHOULDER
BLACK DRESS.
(HENRI BENDEL)

MAGGY ROUFF—
DREAM DRESS OF
BLACK LACE AND
WHITE ORGANDIE

CHANEL—
DROP SHOULDERS AGAIN—
WHITE LACE ON BLACK.
(SAKS-FIFTH AVENUE)

paris collections focus on—

BLACK-AND-WHITE
WINTERHALTER FLOUNCES
CIRCUS STUNTS
PRE-WAR HATS AND VEILS
GIANT FLOWERS
BLOUSE-AND-SKIRT EFFECTS
WANDERING WAIST-LINES



VIONNET—
WHITE CRÊPE EMPIRE DRESS
BLACK VELVET SASH

VIONNET—
CURVED BLACK WOOL BOLERO,
CURVED WHITE GROSGRAIN VEST

THE Paris Collections are a triumph of French individualism—each couturier defending his or her conception of how a smart woman should look. The result is a variety of good ideas.

Waist-lines range from bust to hips. Jackets go from Schiaparelli's bust-length boleros to Molyneux's long, fitted pre-War ones (page 73) or Mainbocher's long, straight ones. Skirts are a trifle longer than what we've been wearing, but their widths vary from pencil-slim to the full as full.

Black-and-white combinations are so striking everywhere you wonder why we ever wore anything else. Contrast of every type looks attractive—not only black against white, but colour against colour, plain fabrics against printed ones.

One romantic heroine after another is responsible for the evening atmosphere—the bare shoulders, legs hidden under bouffant skirts, waists pulled in with corselets. Madame Pompadour drifts into Patou's, Winterhalter's Empress Eugénie into Molyneux's and Lanvin's, Queen Victoria at Alix's, Watteau's ladies at Lelong's, Madame Récamier at Vionnet's, Boucher's dreamy figures at Maggy Rouff's.

Not that slim, fitted, siren lines are missing. Schiaparelli and Molyneux give a faint aura of Toulouse-Lautrec's period to their dinner-dresses. And, to be sure, there are superb dresses belonging to no period at all except the present—dresses that reveal neither too much nor too little.

That hats are becoming is news. That white hats are back is even newer news. Molyneux's flat pre-War sailors (page 73) and flower toques are swathed in mists of veiling. Chanel's hats have lost their crowns entirely, ribbon bows sit on top, and more ribbon ties your hair in at the back. Alix has an avalanche of lovely big white felt hats and white organdie hats. Schiaparelli's daring, but ravishing big-brimmed hats (page 69) are held on with printed scarfs. Patou's sailors and toques are planted with flowers. Suzy hats might have come from Manet paintings—flat things covered *(Continued on page 153)*



MOLYNEUX brought sentiment into the Paris Openings with this significant Winterhalter dress—significant in its pleated black net flounces, off-shoulder scarf, tiny waist, lily-of-the-valley bouquet. Imported by I. Magnin, California



HORST

PATOU wakened nineteenth-century romanticism with a waltz dress delicate as a miniature, with its pleated net skirt, its taffeta basque bodice, its bouquet of four white roses. Imported by Milgrim. All jewels on these pages; Mauboussin

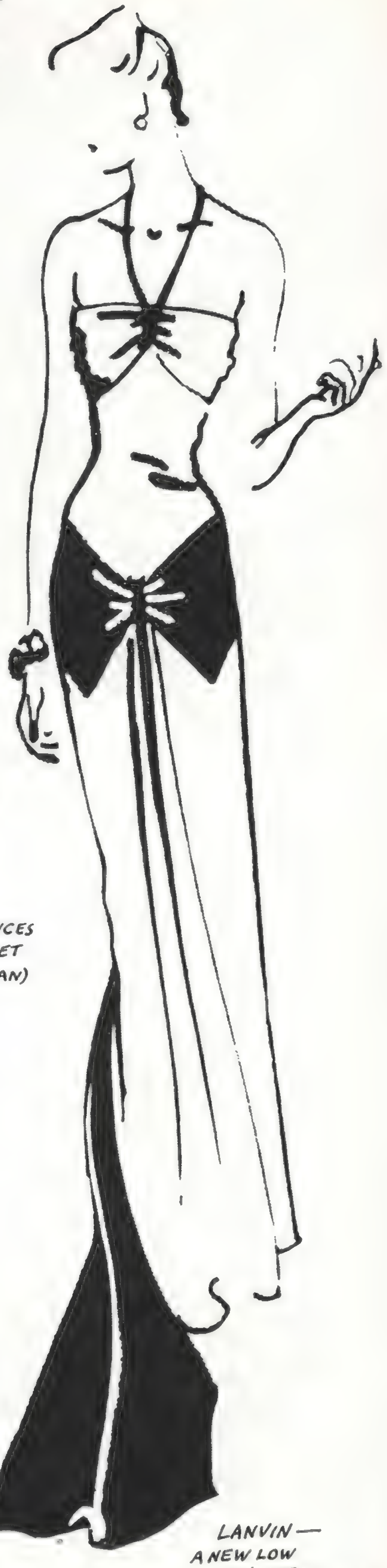
Winterhalter flounces

Colour contrast



HORST

LELONG—
PINK TAFFETA FLOUNCES
ON BLACK COTTON NET
(BERGDORF GOODMAN)



LANVIN—
A NEW LOW
IN WAISTS—
RED SASH ON BLUE CRÊPE



ALIX—
WHITE PANEL ON
BLACK JERSEY DRESS

LANVIN—
YELLOW JACKET,
BLACK WOOL DRESS

LANVIN—
WHITE PANEL,
BLACK CRÊPE DRESS

PIQUET—
HALF WHITE,
HALF BLACK WOOL COAT



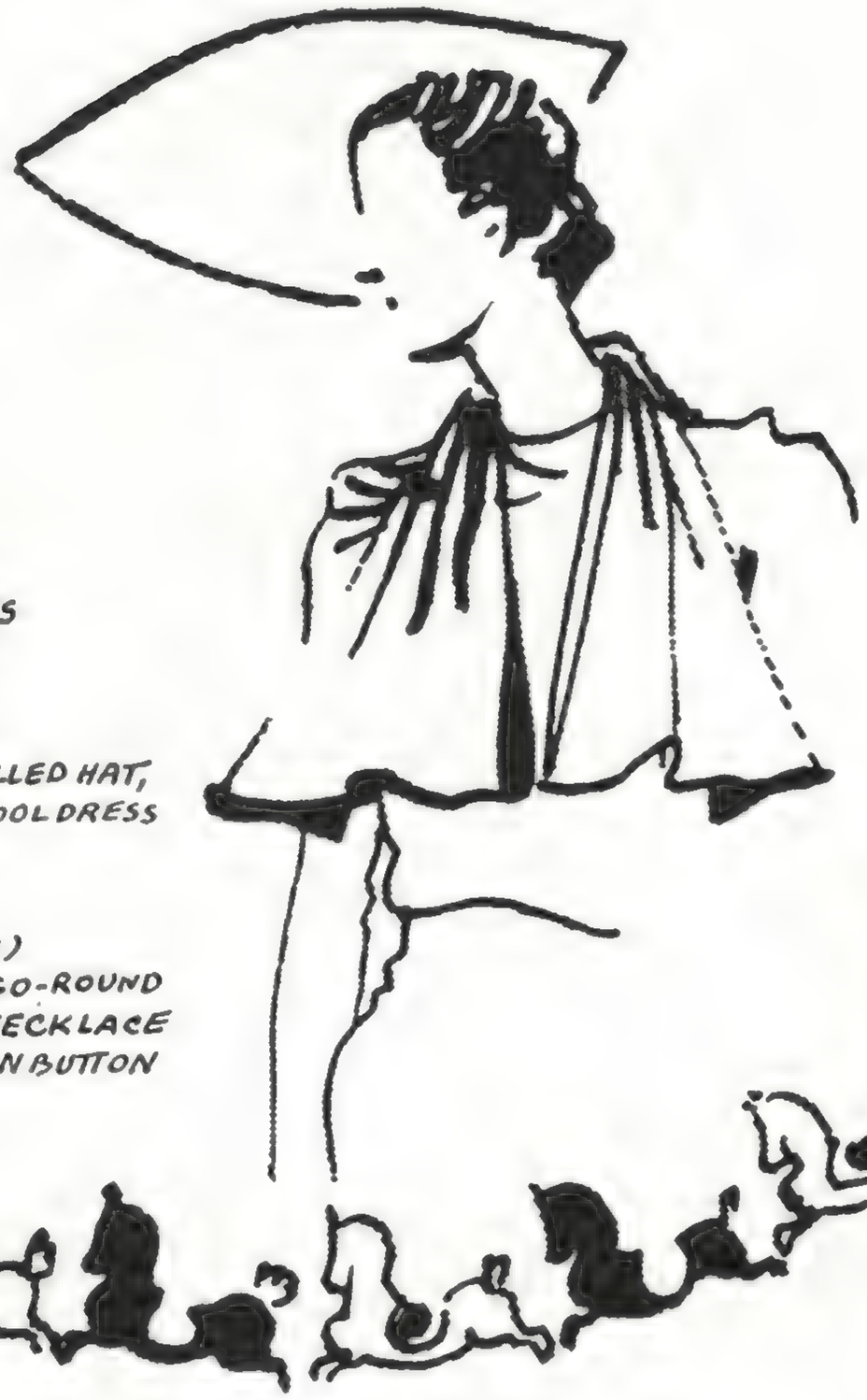
SCHIAPARELLI—
SIDE-SWERVING HAT,
CIRCUS-PRINT DRESS,
BLACK WOOL BOLERO



TWO SCHIAPARELLIS—
CLOWN CAP AND
CIRCUS-PRINT DRESS.
INKWELL HAT AND
WOOL BOLERO DRESS



SCHIAPARELLI—
GOLD-SOLED SHOES
BY ANDRÉ PERUGIA



(RIGHT)
DUCK-BILLED HAT,
BLACK WOOL DRESS

(BELOW)
MERRY-GO-ROUND
WOOD NECKLACE
AND CLOWN BUTTON

MORE CLOWNING—
SCHIAPARELLI'S
SQUASHED TOPPER



circus stunts



MAINBOCHER—
WOOL COAT,
IN BLUE AND BLACK,
SUZY BLUE TIE-SILK
TURBAN



THREE MAINBOCHERS—

PURPLE WATTEAU PANEL ON BLACK COAT

SLEEVELESS WHITE PIQUÉ COAT BLACK CRÊPE DRESS

BLACK WOOL SUIT, WHITE PIQUÉ ACCENTS

colour contrast



MAGGY ROUFF'S waist-lines wander widely in her spring collection. Three circle this grey wool ensemble. Two ascend high on the green wool coat. Louise Bourbon's hats



CHANEL'S changed silhouette—the talk of her spring collection. A wool ensemble with full skirt, full sleeves, tiny waist; and her new pill-box slanted as steeply as a roof



MOLYNEUX'S short and long jackets. A short semifitted wool one over a pleated skirt. A long tweed one of pre-War genre. Molyneux sailors—for a Constantin Guys to paint





ANDRÉ DURST

giant blooms

PATOU'S poppies, above, dwarf even a botanist's dreams. (In the Paris Collections, evening flowers are magnified three times.) Here, poppies swarm over a white dress of Bianchini's chiffon—a dress with a tremendous whirlpool of skirt shirred into a very narrow waist

More giant poppies, opposite, are sown over fifteen yards of Ducharne's silk. They might be any outsize flower instead—roses, sweat-peas, violets, anemones, daisies . . . That they're bright, splashy flowers on a light ground is meaningful—so's the fact that they look painted on

shoes



This is André Perugia, famous shoe designer of Paris, whose Padova shoes were worn by mannequins at several Paris Collections. Here are six shoes designed for Schiaparelli—the one on the foot has a high sole and heel of green kid, gold-piped. Saks-Fifth Avenue will have all



Greco designed for Maggy Rouff—a white kid sandal, a calf Oxford, a jersey sandal

For Lelong's Collection, Perugia made these coloured kid sandals. Saks-Fifth Avenue will have all these Padova models



Piguet's enchanting new clip for a lapel: these pearled lilies-of-the-valley growing on stems of fine green silk threads



Piguet's cockle-shell bag of beige box-calf, and his sensational caged basketball. (Imported by Saks-Fifth Avenue)



Ilda designed these gloves for Creed suits—of navy-blue antelope, with red box-calf banding three fingers



More Greco shoes—top, blue kid and baby lizard; centre, beige box-calf Oxford; below, navy-blue kid; Henri Bendel



Perugia inspecting the models he made for Molyneux, all exactly alike—beige kid, perfectly plain except for stitching



Joseph Casale made these for Piguet—shoes with high soles painted pink; black box-calf straps

bags



Two bags by Marjorie Dunton. Left, black calf, yellow kid handle. Right, the new elongated bag; blue antelope



Front and back elevations of Marjorie Dunton's discus of a bag—black box-calf, fastened securely with a zipper



Two bags, shaped like desert water-pouches, made by Model for Creed—one black goatskin, one brown box-calf

in the Paris collections

SCHALL

stripes

PATOU'S stripes (above), grey, green, and black, converge on the jacket of a woollen suit, one of the best in Paris. Here, you see it twice; in the small picture, backstage in Vogue's Paris studio, André Durst is posing the model. Mauboussin jewels

LELONG'S zebra-striped crêpe dress (right) has a bodice crossed over in front, tied in a bow behind. It's shown again, at the far right, in the Vogue studio dressing-room, where the models prepare to face the photographer's lights. Boucheron jewels

ANDRÉ DURST

SCHALL

ANDRÉ DURST

in the Paris collections

HEIM'S narrow stripes of white lace (above), on the jacket of a black tweed suit, shown twice. At the right, its wearer inspects the hats rushed from the milliners to Vogue's Paris photographers. (Her own is of natural straw.) Mauboussin jewels

CREED'S stripes (left), white ones, are on the skirt of his black wool suit; the jacket is tight and tapering in front, boxy in back. Rayon blouse; bowl-shaped Breton sailor. Far left, the same suit backstage, as the lights swung into place, the camera clicked



MR. COLE PORTER, MRS. VINCENT ASTOR

KARGER

DINNER AT MR. CONDÉ NAST'S BEFORE THE PARTY: MR. VALENTIN PARERA, MRS. A. BIDDLE DUKE, MRS. THEODORE ROOSEVELT, MR. COUDERT NAST, MRS. LAWRENCE TIBBETT





MISS ELSA MAXWELL (BACK TO CAMERA), MR. CONDÉ NAST, MRS. VALENTIN PARERA (GRACE MOORE), MR. FREDERICK LONSDALE, MISS ETHEL MERMAN, MR. JULES GLAENZER, MRS. GILBERT MILLER, MRS. W. R. HEARST

...IN HONOUR OF MR. COLE PORTER

THE hostess was Miss Elsa Maxwell. The guest of honour—Mr. Cole Porter, Manhattan's famous *colporteur* of light music. The occasion—a "coming-out" party, not for a débutante, but for Mr. Porter's coming out of the plaster cast in which he'd been encased ever since fracturing both legs when he was thrown from a horse a few months ago.

The guests—a brilliant mixture of New Yorkers, visiting foreigners, society, stage, beauty, and brains. The place—the Waldorf-Astoria Perroquet Suite. The entertainment—a miniature revue of Broadway stars that any producer would have paid a fortune to bill together: Beatrice Lillie, Jack Buchanan, June Sillman, Ethel Merman, Imogene Coca, Mary Jane Walsh; and the Onyx Club's famous swing-singer, Maxine Sullivan, singing her versions of "Loch Lomond" and "Annie Laurie" with Noble Sissle's swing band. And, of course, two dance orchestras and plenty of champagne.



MR. COLE PORTER

ENCORE_ COLE PORTER



PRINCE SERGE OBOLENSKY, MRS. WILLIAM PALEY



MR. TERENCE PHILIP, MR. GEORGE JEAN NATHAN, MISS JESSICA TANDY, MISS GERTRUDE LAWRENCE, MR. FULTON CUTTING



VICOMTE DE LA ROCHEFOUCAULD, MISS POLLY PEABODY, MR. GILBERT MILLER



MISS ELEANOR YOUNG





KARGER

ABOVE—a few of the entertainers at Cole Porter's coming-out-of-his-plaster-cast party. First—a song from Leonard Sillman's coming revue, "Elsa Maxwell Presents Who's Who." Second—Jack Buchanan, from "Between the Devil." Second row—Imogene Coca doing a satire from "Who's Who." Mary Jane Walsh, from "I'd Rather Be Right." And Beatrice Lillie just being herself.



MR. CLIFTON WEBB, MISS GRACE MOORE, MR. MOSS HART



MRS. WILLIAM R. STEWART, MRS. FRANCIS H. MCADOO



"GOYA"—a bonnet in Marjorie Dunton's collection that proves the Goya exhibition has left its mark in Paris. A chou of black net and white satin held on by a ribbon band. Marjorie Dunton's dress and bag. Boucheron jewels. Hat imported by Jay-Thorpe

Head first out of Paris



ANDRE DURST

ROSE VALOIS' motor-veiled natural straw sailor catches the pre-War spirit drifting through the Paris Openings. And so does Creed's blue gabardine suit, bound with black satin, and the pearl-studded piqué blouse. (Hat imported by Henri Bendel)

SUZY'S shallow, backless, beribboned hat calls up those seen, a century ago, in the Luxembourg Gardens. It's mainly black faille, with puffs of pink satin ribbon, and tilts so far forward you'd better brush your hair up in back. (Bergdorf Goodman)

America's Fashions in shops of the U.S.A.

ON nineteen pages at the beginning of this issue is the rush news of the Paris Collections. From here on, every fashion page (twenty-one in all, interspersed with occasional Vanity Fair interludes) puts before you America's spring crop of clothes. Digest them all (the pages we mean), and then begin to shop...

Look for printed veils. Latest progeny of the veil family is a non-transparent, flower-printed crêpe veil. Don't expect to see through it—it's merely an ornamental hat scarf. That's one opposite.

Look for flowers planted in new ways. Hats thriving with violets, poppies, lilac, lemon leaves, wheat. Giant sweet-peas and roses on prints. A whiff of violet and mimosa-yellow in a plaid country coat. Orchid shades in a checked tweed jacket teamed with a blue skirt. To put you on the right scent, see pages 100 to 105.

Look for wayward waist-lines. A duet of belts on the grey dress on page 89. An eight-inch-wide belt on the dress on page 101.

Look for fluffy ruffles. Not giddy Floradora frills, but narrow white ruchings or little black lace ruffles swinging around a Cuban blouse or a mile-wide dance skirt. Pages 112-113.

Look for loose lines. Free and fluid fullness breaking loose above and below small waists. Blouse-and-skirt effects for day and evening. Bodices that blouse all around or in back only.

Look for grey. Familiar friend that it is, it looks new this year. Have a grey dress with chalk stripes or dots and a piqué hat white as whitewash. Or a grey flannel suit with pigskin buttons. Or a grey organza evening dress. Or any of the grey finds on pages 110-111.

Look for taffeta. There's an audible murmur of it everywhere. A black taffeta afternoon suit, dotted with pink, worn with pink suède gloves. A navy-blue taffeta dinner-dress with a smocked bolero—page 89. And don't overlook smocking.

Look for pleats. A brief pleated bolero that ends at your wish-bone —Page 91. Pleated plaid skirts for the country. Pleated printed dresses for town. Pleated chiffons and organzas for evening.

Look for stripes. Broad ones and narrow ones; horizontal ones and vertical ones; light ones and dark ones. *(Continued on page 140)*

The clothes shown on all the following fashion pages can be found in many cities. Write to Vogue, and we will tell you where



Flower-printed veil!
Of the same crêpe as the hat.
Chamois jacket. John-Frederics

R B Williams



Easy-going fulness —
above and below the small waist
of a blue jersey dress. Velvet
and gold jacket.
Bergdorf Goodman

RBW


Two tones of
flowing grey jersey—
belted twice.
Saks-Fifth Avenue,
New York and
Chicago
Smocked bolero,
wide skirt of blue taffeta;
smocked white blouse.
Bonwit Teller; J. Magnin, California



A coat - half wool, half printed crêpe.
Printed crêpe dress. Rose Amado
Pleats of a printed crêpe dress
kick below a black wool jacket.
Bonwit Teller; I. Magnin, California

RBH



World's briefest bolero blouse—
printed yellow foulard—over a
black slip. Giant straw Breton.
Henri Bendel

RBW

(Right) In the girl's arms, a docile kinkajou. On her head, Descat's new mustard felt beret, flat as a phonograph disk. On her back, a blue flannel windbreaker jacket worn over a pleated-plaid skirt of green, blue, and mustard plaid. All but the pet are from Altman's

(Below) The cat and canaries are incidental. But that's canary-yellow teamed with black for the print of the jacket. The dress itself is all-black. The black straw Breton sailor ties at the back of your head, the patent leather bag is as big as the hat. Russeks has all





PRINT FANCIERS

Once again we here laud the pink-and-black pact—pale pink suède gloves, pale pink band on a black straw sailor, pink dots woven into the black taffeta suit—all worn by a girl in the Undersea Garden Shop. You'll find this Carolyn suit at Arnold Constable

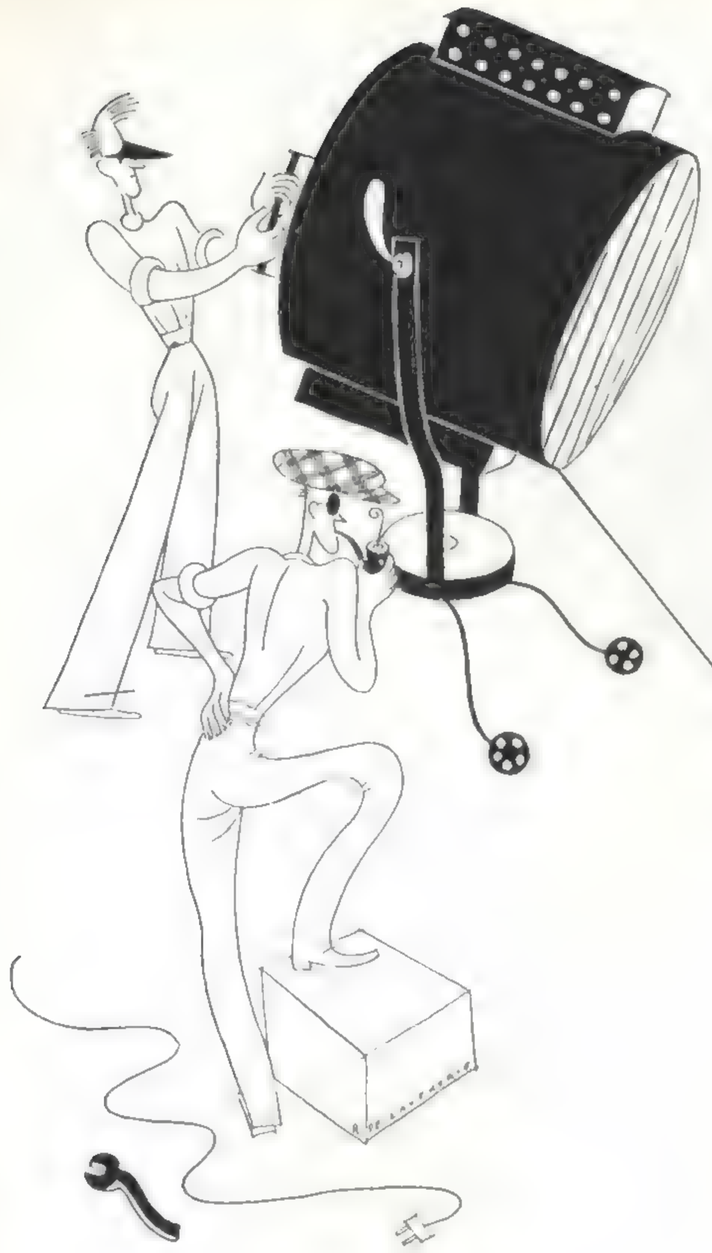


• LELONG does a new version of the deathless beret—this yellow felt one with rolled, rounded edges and a new look of bulk. It has not one, but two flighty veils, so you can wrap them around your neck. Striped blue-and-white wool dress. (Bonwit Teller; Neiman-Marcus)



French rolls

• MARJORIE DUNTON'S high, rolled beret of grape-purple felt, inspired by the Goya exhibition in Paris, worn well forward (Russeks)
• SUZY, also in a Goya mood, made this picaresque taffeta hat, rolled brim, patent leather leaves (Florence Reichman; Marshall Field)





THURMAN W. ARNOLD, AUTHOR



MAXINE SULLIVAN, AT THE ONYX



ROSA PAULY, IN "ELEKTRA"



HORST

THE INIMITABLE DANCER, PAUL DRAPER

VOGUE'S SPOT-LIGHT

THIS winter's spot-light has shone tenderly on the astonishing talents of these astonishing people.

The Mercury boys are to the theatre this year what the Marines were to the heroines of the old movies. Before they took "The Shoemakers' Holiday" in hand, it had its moments of beauty, its lovely lines of love, but it never was so fresh, so sparkling, so sunlit in its humour. Most of that humour belongs to Hiram Sherman, who is jolly, ripe, and a master comedian. It is all very scholarly to burst with wild yips of delight at the single *entendres* in Thomas Dekker's writing, but the Sherman face is more amusing than the Dekker wit.

The production, even with its warm, packing-crate yellow set, unfortunately boils away the lyricism of the Dekker play, leaving a hard pellet of good clean dirt, but then it's hallowed dirt—it's Elizabethan dirt. Just as, in "Julius Caesar," young Norman Lloyd, who plays Cinna, the poet, with his white weak face, his reddish frightened hair, does the really poignant acting, so Sherman, as the skylarking apprentice, is the superlative in "The Shoemakers' Holiday."

These Mercury boys, Orson Welles and John Houseman, apparently have a barrel of talent stocked away. (Orson Welles, who used to plan his successes at Tony's, now celebrates them at Twenty-One.) The boys are now getting enough praise to choke a horse. They are guests of honour at luncheons, they say a few words at dinners, they act on committees, they stop in at cocktail parties, and they still have time this season to get into production Shakespeare's Henrys and "The Duchess of Malfi." This foreboding tale of terror may star Aline MacMahon, who is not only a distinguished actress, but is exceedingly wise financially, for she is backing the Mercury Theatre.



RAPHAEL SOYER AT VALENTINE'S



HARTL, AT BRUMMER GALLERY

by Allene Talmey

Thurman Arnold's "The Folklore of Capitalism" is this year's open sesame to intellectualism. That, coupled with the judicious use of "semantics," will cover you, when you are caught talking about Fascism, Communism, and Capitalism. Now that almost every one in the country has some columnist doing the thinking for him (the majority apparently depending on Dorothy Thompson to know what they think about Snow White, the President's fluctuations, and the Japanese incidents), it is pleasant to know the myths, the byways of our political and economic lore, on which our opinions rest. Professor Arnold not only explains it, but he is amusing. Sometimes "The Folklore of Capitalism" is even more witty than "The Shoemakers' Holiday," but, unfortunately, it is clean.

Only two singers broke sharply in the spot-light glare this year—Maxine Sullivan, a thin little Negro girl with simple elegance, who sings Scotch songs as quietly as though she were standing beside a harmonium instead of at the Onyx Club; and Rosa Pauly, a big, affectionate Hungarian, who has been singing Elektra magnificently at the Metropolitan Opera. Madame Pauly, incidentally, sang it so violently and with such power that, in her grovellings on the floor, she scooped up so much dust that she had to cancel her second performance. Just as Flagstad is inextricably tied up with Isolde, and Lehmann with the Marschallin, so is Madame Pauly with Elektra. She musses up her hair, by the way, (Continued on page 138)



MOTHER AND CHILD, BY LEON HARTL



HEPHZIBAH AND YEHUDI MENUHIN

HIRAM SHERMAN, IN "THE SHOEMAKERS' HOLIDAY"



KERTESZ

HOWARD DA SILVA, IN "THE CRADLE WILL ROCK"





INA CLAIRE, IN "ONCE IS ENOUGH"

JULIE HAYDON, ALSO IN "SHADOW AND SUBSTANCE"



SIR CEDRIC HARDWICKE, IN "SHADOW AND SUBSTANCE"





HAROLD J. ROME, COMPOSER

COMING OUT WITH IT

In which a New York débutante of this season answers some burning questions

By Milo Gray

WHY be a débutante at all?—people sometimes ask you. They point out that it's expensive and exhausting, especially in New York, and that it usually reduces you to a nervous wreck. But, even so, it's worth it, for several different reasons. I suppose the chief reason is that it's amusing and fun, and you have the time of your life.

In this hectic age, being interesting counts more, in a party or a person, than just being decorative. For instance, nowadays, a girl with not one ray of good looks doesn't throw her arms up in despair. She makes the most of whatever assets she has got—by going to wild extremes with her hair and eyebrows, exaggerating the contours of her mouth, and making her eyes seem sparkly like a champagne cocktail.

Beauty is so usual these days, and one sees so much of it around, that personality is what people are on the lookout for. A girl with a tremendous amount of personality will acquire many more beaux than a raving, tearing beauty who is dull. Once upon a time beauty was everything, because débutantes weren't allowed to show much personality or tell a funny joke. I suppose it was regarded as a touch forward.

The debs this year are considered, on the whole, very good-looking; but their faces wouldn't have gotten to first base sixty years ago, when a girl had to have large, pansy-blue eyes, a round pink-cheeked face, and a ski-jump nose. To-day, our conception of beauty is some one like Phyllis Stevenson, Margy Delano, or Pauline Palmer—with very high cheek-bones, a thin face that shows up the bone-structure, deep-set eyes with lashes that look as if they'd been put up in curlers every night, and a wide, full, droopy mouth like Connie Villa's, with her spooky sort of Italian beauty.

Standards in parties have changed even more than standards in beauty. Everybody is trying to get away from the old, stuffy coming-out ball, with the same orchestra, in the same room, filled with the same faces and clothes; they want a party that'll go down in history, and make people "oh" and "ah" with astonishment. The most original and amusing party is always acclaimed the best.

Esmé O'Brien's party was top-notch, because it was like no other coming-out party ever seen. She had it at the Junior League, and after a while six little coloured children came out and danced the Shag—not to mention Peckin', Posin', and Truckin'. (Evidently Mr. O'Brien had just picked them up in the streets of Harlem somewhere.) Then Sheila Barrett did her famous monologues, and later a man, who was simply screaming, got up and gave a discourse on back-seat driving, until we were weak with laughing, and it all wound up with Harry Evans going into his dance. All that helped to make the atmosphere extra genial and give every one a super time, with Fray and Braggiotti playing everything from Beethoven symphonies to "There's Romance in a Zipper." Then Braggiotti got Cobina Wright, another deb, to sing a tune that he had just composed, over the "mike"; and by the end of the evening Cobina was teaching every one the words, and we were all humming it off-key on the way home.

Nancy Van Vleck had an elaborate party, with the walls of the ballroom entirely covered with crinkly Cellophane, and even Cellophane palm-trees swaying about. There was a floor-show with a new entertainment going on every half-hour, and a hazy blue lighting-effect which was rather unbecoming to my own particular type of complexion—but the idea was divine, and above all different. The party that was perhaps the most original of all was Julia Henry's, in Philadelphia. All around the room were painted murals of Paris night-clubs and Montmartre cafés, and there was a lamp-post leaning over drunkenly to give the right finishing touch.

Even weddings don't have to be stiff and formal any more. When Josie Cutting was married to Alex McFadden, on Long Island, there wasn't a person at the wedding who didn't have the time of his or her life. The ceremony itself, in the little country church at Westbury, was perfectly beautiful—with the bride in silver lamé with two veils, one of lace sprinkled with little heart-shaped silver sequins, and another, over it, of tulle; and the twelve bridesmaids in pale blue lamé with short, misty blue veils.

Afterwards we drove back to the Cuttings' house, over the icy roads, for "brunch." Instead of having some quiet Continental orchestra playing light classic tunes at the reception, the Cuttings had Ruby Newman's swing band, one of the best in the country—and in no time at all, Ruby struck up a few bars of the Big Apple (in spite of every one saying the tune was dead, buried, and gone). It spread like wildfire, and everybody joined in; even Josie wrapped her veil and dress around and around like a cocoon and did a solo, just to prove that the bride can have as much fun at her own wedding as the guests! All in all, the wedding was such an extraordinary success that it lasted from early in the morning until late at night. I suppose never again will there be a wedding that will go off with such a bang!

Another thing that's fun is to give a "barn dinner," and then go on to a barn-dance, in New York. People often have them in the country, of course, but when you give one in the city, where every one usually dresses up to the teeth, you've really got something!

However, though we're on the rampage every evening, doing all the night-clubs on Fifty-Second Street up brown, we'd hate it if our (Continued on page 126)



ANTON BRUEHL • CONDÉ NAST ENGRAVING

"LE COQ D'OR"

The Russian Ballet's revival of "Le Coq d'Or," defunct since Diaghilev's day, continues to be the smash hit of its American tour. Baronova (right, in this Bruehl composition) is the Queen of Shemakhan; Algeranoff, the Astrologer; Grigorieva, left, a maid; and Riabouchinska the enchanted Cockerel

Whiff of Violet

Plaid tweed coat;
Sable fur cuffs;
Hat to match;
Black skirt

Like Russian violets—
Talon-fastened
Tweed jacket
Wool skirt
Jay Thorpe

Mauve satin
sandshoe—
deep pocked
checked jacket
Blue wool skirt
Jay Thorpe

Bloused Top, Spare Ribs
pleated skirt, rayon crêpe
Bonwit Teller,
Marshall Field





Half and half
evening dress—
crêpe top and
chiffon skirt;
Bergdorf Goodman

Grayston

Tinge of
Mimosa



ANTON BRUEHL

Violets

It's raining violets, and somewhere you'll buy a clump for your lapel—perhaps for the lapel of Creed's black wool coat, with its quilted yellow vest. Felt hat, two yards of veil. Saks-Fifth Avenue

Cornflowers

1. Hats are practically flower-beds these days. Here, cornflowers cluster in front of this green straw cloche. John-Frederics

Poppies

2. Poppies bloom early this year—some of the biggest crown this engaging green felt bonnet. Sally Victor; J. W. Robinson

Violets

3. Two nosegays of them grow on a pill-box made of straw like that used for a man's kelly. Florence Reichman; I. Magnin, California

Wheat

4. Spring wheat opens strong, and here a spray of golden ears arches around a black straw sailor. Sally Victor; J. W. Robinson

Russian violets

5. Again, violets—these ring around a thick fat pill-box of navy-blue satin. There's a froth of veil, too. Lilly Daché; Neiman-Marcus

Parma violets

6. A clump of them spouts from the top of a purple chiffon turban. The streamer is half veil, half scarf. Lilly Daché; Marshall Field

Freesia

7. Bouquets of freesia, bunches of poppies, and tufts of ostrich clamber over a natural straw hat. John-Frederics; L. S. Ayres

Lemon leaves

(Centre) Glossy green lemon leaves twine around the slightly peaked crown of this rust straw hat. John-Frederics; Bullock's-Wilshire



Every flower known even to that dean of florists, Max Schling, will be worn this spring. Here, he pins creamy African daisies at the neck of a blue shantung dress printed with figure-eights. Lord and Taylor; Marshall Field

REMIE LOHSE



Flowers, real and printed, at Wadley and Smythe—the real ones, dendrobium orchids clustered on the desk; the printed ones, roses marshalled in horizontal stripes across a pleated bolero that tops a black crêpe dress. Hattie Carnegie Ready-to-Wear. The shady hat—a circle of black straw



White daisies splash on a blue crêpe field—for a full-skirted, full-bloused dress with a wide white grosgrain waistband. Best; Marshall Field. A few of those purple and red anemones that Irene Hayes puts in the white plaster head would be smart on your lapel

...that bloom in the spring





Here's a story about birds and flowers—the birds, white gulls on a soft jacket and dress of blue crêpe. From Altman; Marshall Field. Some of the red roses and red carnations, shown in this plaster-head vase from Constance Spry of London, would be perfect on a white lapel

Spires of white stock with black stems grow all over a brown crêpe dress—almost as real as the Rosary Flower Shop's centrepiece of cornflowers and pink snapdragons. There's a short jacket with a swallowtail piqué collar, too. Best. And a brown straw hat with a quill. From John-Frederics

BELOW: ANDRÉ MASSON'S BIRD-CAGE MUZZLE

RIGHT: DALI'S PENGUIN, EGG-SHELL, SPOONS, ET AL.





VICTORIAN PANTALOONS ALIAS A CHANDELIER



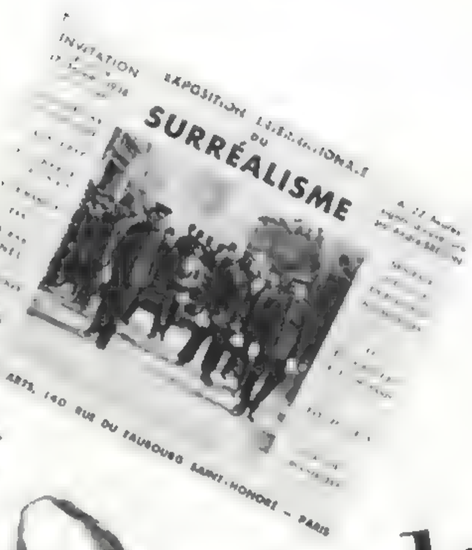
YVES TANGUY'S HEAD-LIGHT AND DAGGERS



DALI'S SOFA—LUSCIOUS RED LIPS



PLASTER PHONOGRAPH WITH ASSORTED EXTREMITIES





ANDRÉ BRETON'S HUMAN LEGGED CHEST

SURrealism in Paris

THE wave of French Surrealism that swept triumphantly through American art galleries, museums, and department-store windows last year seems to have boomeranged on the unsuspecting Paris public. There is a certain poetic justice in the migrations of art fads. Surrealism was born in Paris, had a short and hectic life, and suffered a fate worse than death, about twenty years ago. It was revived with success, however, in America—and created an excitement which still persists to this day.

On these pages, you will find a pictorial report of the recently opened International Exhibition of Surrealism in Paris—Surrealism's attempt to go back where it came from. (A further report is on page 144.) Whether or not Parisians will take it back is open to question. But, in any case—as you can see by those Surrealist windows on the next two pages—America is still flirting with it.



SURrealism *in New York shops*



GRAY

CURRENT art forms creep into American shop-windows almost as soon as they do in the galleries. Last year, Dali's Surrealism in Bonwit Teller's windows rivalled his "pure" art at the Julien Levy Gallery. Modified and perhaps a bit sweetened for American consumption, the influence has remained, and almost coincident with the Paris Exposition (accounted for on the two preceding pages) appeared the Bergdorf Goodman windows shown above. The theme is music; the faces and hands of the mannequins are nothing but sheet music. And the whole daffy arrangement manages to display elegance and charm and a modern feeling, as well as some very lyric evening gowns.



Grey silk-and-rayon with white polka-dots: a suit-dress with a piqué blouse fresh as whitewash. About $23. White beret. From Franklin Simon



To wear with grey: a black fitted coat of basket-weave Petalwate wool; slit pockets. About $40. Pink and black straw hat. At Lord and Taylor



A new idea in the eternally smart grey men's wear suit—an Eton jacket young as young. About $30. Cake-tin hat of rose felt. John Wanamaker



Grey with white stripes: a fresh, young dress of Crown Tested Rayon. Red grosgrain belt. About $30. Chez Rosette; J. W. Robinson, Los Angeles



All-grey rayon crêpe dress: its top is a softened shirtwaist (score), its skirt tucked (score again.) About $35. Red felt salad-bowl. Jane Engel



Grey with natural: Viyella flannel dress, pig-skin belt. About $25. Natural gabardine reefer, about $30. Croxley cloche. Lord and Taylor

GET INTO GREY

VOGUE'S FINDS OF THE FORTNIGHT



To shelter grey: a rosy-red velveteen evening wrap, cut like a baby's sacque. About $11. Find it at Best; and J. W. Robinson, Los Angeles



Grey for evening: A smoky-grey organza dress, its bodice grey satin as glinting as a sabre-blade. It costs around $40. From Saks-Fifth Avenue



Grey with colour: grey, rose, and gold checked top-coat of imported tweed, with a chauffeur's collar. It costs around $45; Lord and Taylor

TONI FRISSELL



Grey-and-white herring-bone unlined tweed suit; about $20; Lord and Taylor. Blue felt Dobbs' Breton, with rosy-red grosgrain. Gay silk scarf

GREY days are here again, and we're glad of it. Glad because grey—like a man's good suit, like a nun's cool grey robes—is so completely right this year. Here's a fine collection of grey clothes (naturally, you won't want a whole grey wardrobe, but you will want a suit here, a dress there), smart, well-made, at soothing prices. Besides using the accessories shown with them here and on pages 148 and 149, here's what else you can do with them.

Over a grey tweed suit, throw a flaming-red tweed jacket. Another time, have a blue hat wrapped with a yellow scarf. Wear fuchsia and emerald-green together with grey—scarfs, hats, gloves, boùtonnières. Have a pill-box made of your suit fabric, and wear white piqué gloves with it. Wind a white sailor with a vivid veil. Pile your grey dress with gold or corals. Play up grey with yellow, orange, rosy-red, and white. (Shops in other cities have the models on these pages.)



Fluffy ruffles

Left: Ruffles, upturned like the petals of a gentian, fringe the front of this white organza blouse—again, the blouse-and-skirt saga! The skirt is of stiff dark blue chiffon; Bergdorf Goodman

Opposite, first: Ruffles, a black lace froth of them, bank the top of this black dinner-dress—really a dress, although a red crêpe sash completes the blouse-and-skirt illusion; Lord and Taylor

Second: Ruffles of black marquisette, tier upon tier, circle this spreading skirt of black crêpe, very Latin. Above, there's a red cummerbund sash; a white marganza top; Saks-Fifth Avenue



OUNCES OF PREVENTION

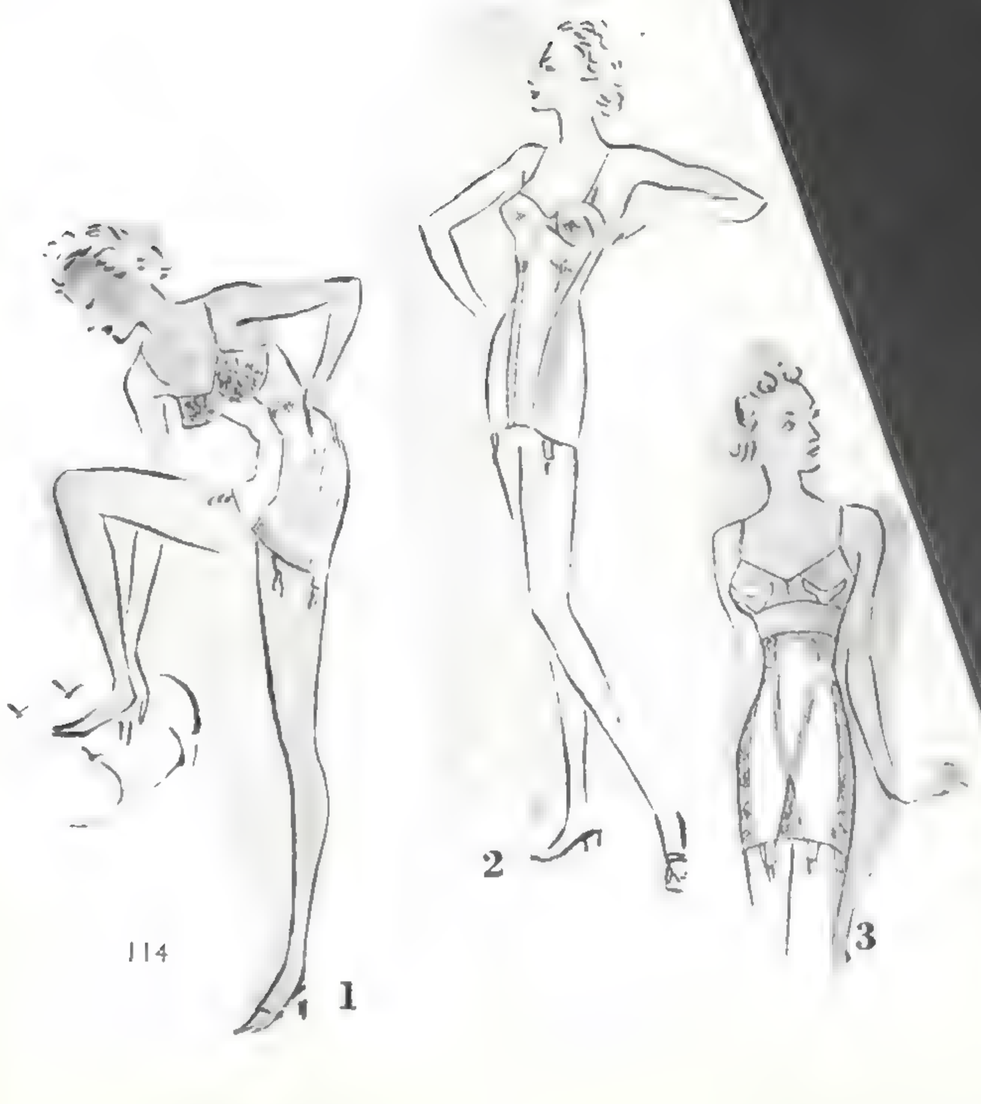
WEIGHING IN THE NEW CORSETS

Two-and-a-half ounces—that's the net weight of the all-in-one on the scales. No more, in fact, than your pearls. And none of the foundations on these pages weighs much more. Skilful designing has banished bulk; fabrics have become light as webs, yet incredibly firm. These persuaders are designed for sizeable as well as average figures—mere ounces of prevention that actually control pounds.

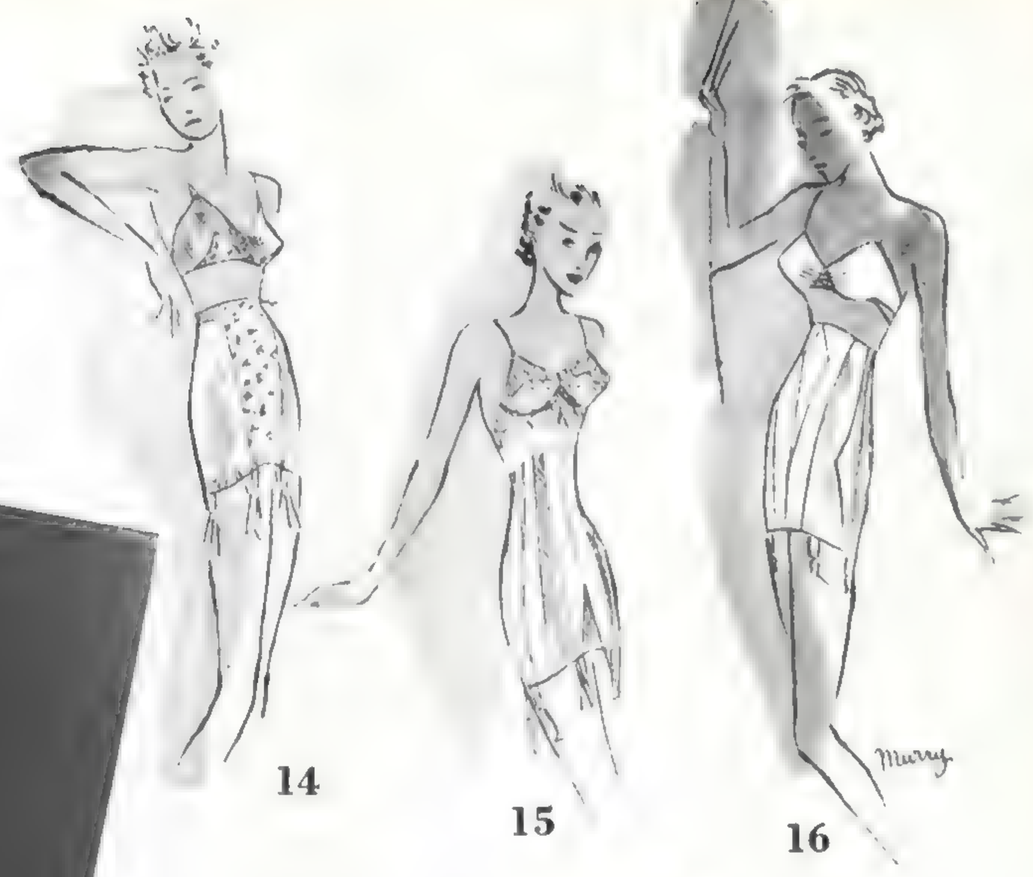
1. For a waist-line like a Flaubert heroine's—Carter's all-in-one of "Lastex" with satin. Bloomingdale
2. An all-in-one by Formfit, cut adroitly on the bias, made of net, and net with "Lastex." From Lord and Taylor
3. More waist-line emphasis—Gossard's girdle of imported lace elastic and satin. Net brassière. Lord and Taylor
4. Treo's girdle of satin and net with "Lastex"; net inserts below. Maiden Form brassière. Bonwit Teller
5. For your lowest evening dress—Poirette's all-in-one of satin with "Lastex"; adjustable buttons. Lord and Taylor
6. Flexees foundation of elastic fabric and satin. At Best
7. An all-in-one of that fine persuader, "Darleen"; it has satin panels, a net top, and Inviz-a-Grip garters. Best







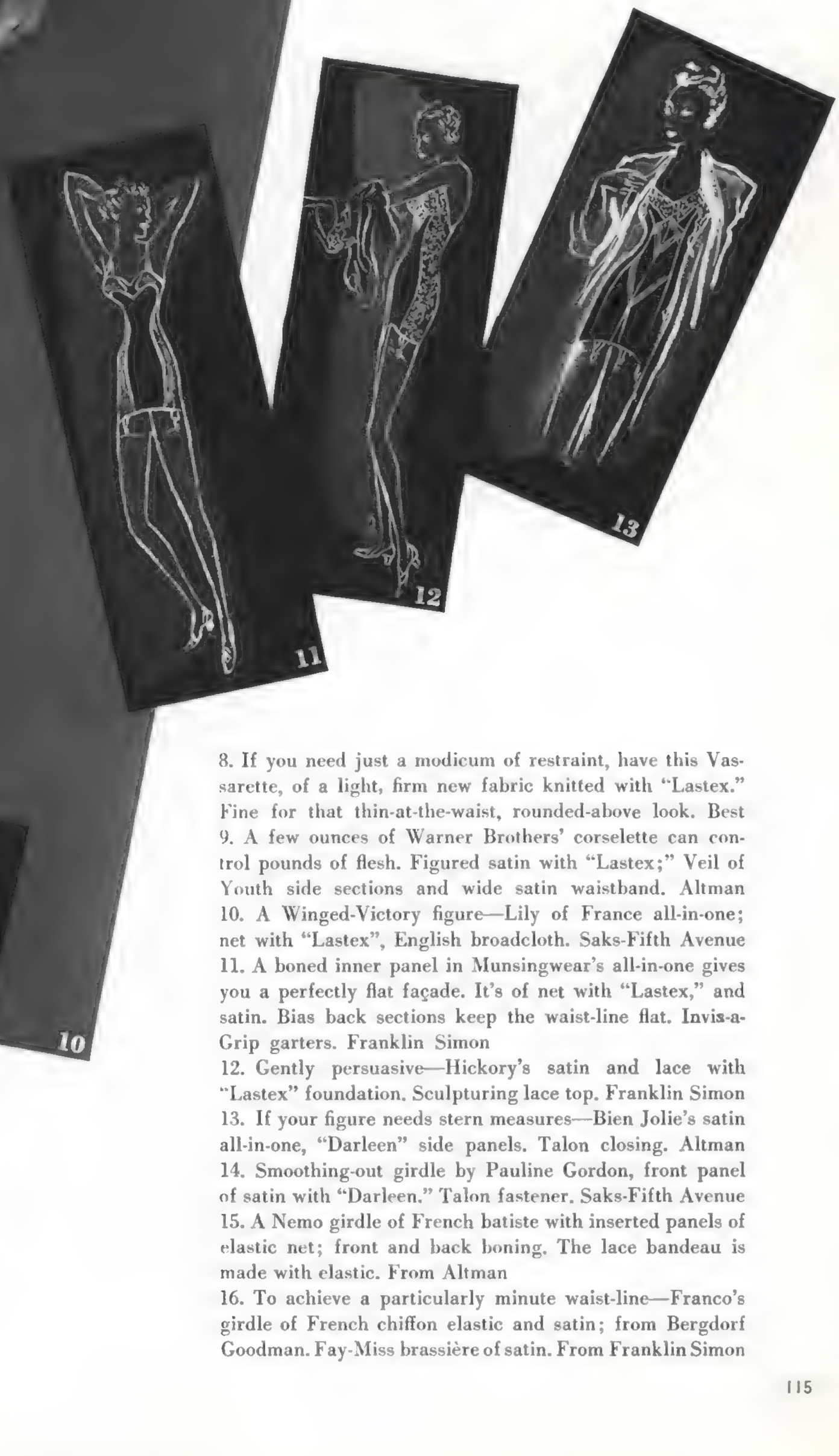




14

15

16



13

12

11

10

9

8

8. If you need just a modicum of restraint, have this Vassarette, of a light, firm new fabric knitted with "Lastex." Fine for that thin-at-the-waist, rounded-above look. Best
9. A few ounces of Warner Brothers' corselette can control pounds of flesh. Figured satin with "Lastex;" Veil of Youth side sections and wide satin waistband. Altman
10. A Winged-Victory figure—Lily of France all-in-one; net with "Lastex", English broadcloth. Saks-Fifth Avenue
11. A boned inner panel in Munsingwear's all-in-one gives you a perfectly flat façade. It's of net with "Lastex," and satin. Bias back sections keep the waist-line flat. Invis-a-Grip garters. Franklin Simon
12. Gently persuasive—Hickory's satin and lace with "Lastex" foundation. Sculpturing lace top. Franklin Simon
13. If your figure needs stern measures—Bien Jolie's satin all-in-one, "Darleen" side panels. Talon closing. Altman
14. Smoothing-out girdle by Pauline Gordon, front panel of satin with "Darleen." Talon fastener. Saks-Fifth Avenue
15. A Nemo girdle of French batiste with inserted panels of elastic net; front and back boning. The lace bandeau is made with elastic. From Altman
16. To achieve a particularly minute waist-line—Franco's girdle of French chiffon elastic and satin; from Bergdorf Goodman. Fay-Miss brassière of satin. From Franklin Simon

Eight Designs for Dressmaking—each with a new angle or line to help you plot a spring wardrobe



• A new low in blouse-lines—and in the jacket of Ensemble No. 559. The skirt has a hip-yoke. Designed for sizes 14 to 20; 32 to 42
• Flared to an acute angle—the skirt of Dress No. S-4051, with slat-like tucks in the sleeves. Designed for sizes 12 to 20; 30 to 38



• Sleeves are all curves on Dress No. 7969, and there's more of that loose look in the blouse. Designed for sizes 12 to 20; 30 to 42
• High-water mark for boleros: the clipped fronts of one, on Dress No. 558, and a draped waist. Designed for sizes 12 to 20; 30 to 38



• Above: Two parallel waist-lines, one high, one low, on Dress No. S-4046 with gathered yoke. Designed for sizes 12 to 20; 30 to 38
• A yoke squares the shoulders of Jacket-Dress No. 7978, and a tied girdle softens the waist. Designed for sizes 12 to 20; 30 to 38



• Veering slightly inward to the waist, Coat No. S-4052 has six slit pockets—two of them real. Designed for sizes 12 to 20; 30 to 42
• Cut off at three-quarter length—the jacket of Coat and Dress No. S-4044 over a print dress. Designed for sizes 12 to 20; 30 to 40
• The back views are shown on page 159

Helena Rubinstein

INTRODUCES

Red Strawberry



her newest lipstick shade

It makes lips as luscious, as dewy-fresh, as red-ripe as freshly picked strawberries —Helena Rubinstein's lovely new Red Strawberry* Lipstick.

This newest of all Helena Rubinstein lipsticks accents the new springtime fashions—the pinks and blues, the violet hues, the beiges and greiges.

Lips that wear Helena Rubinstein's lipsticks grow lovelier every day . . . for Mme. Rubinstein has added a new scientific ingredient to her world-famous lipsticks, so that now they are more desirable than ever before. Their colors are more vibrant. Their lustre, lovelier. They are on the lips of smart women everywhere.

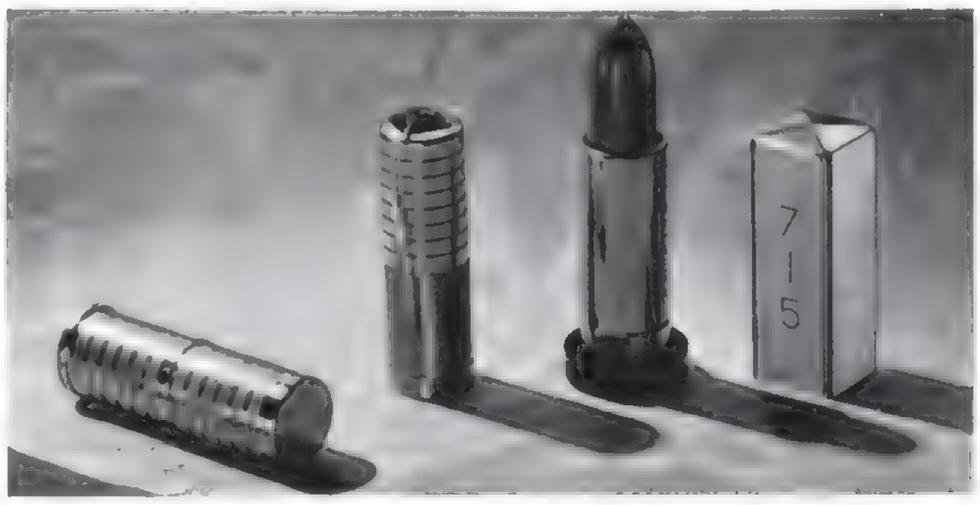
THE SMART ZURICH ROOM

at Helena Rubinstein's New York Salon serves a brilliant luncheon of 21 raw fruits and vegetables. Sparkling fruit and vegetable drinks served all day at the Health Bar. Stop in—and go out looking like a sylph.

"THIS WAY TO BEAUTY"

Have you read it—Helena Rubinstein's fascinating book which tells you how to look young and beautiful? You'll enjoy every word of it—and reap results! 2.00.

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The Water Lily Grande, 1.25. The Jewelled Costume Lipstick, 1.50. Compact to match. Single, 2.50; double, 3.00. The sumptuous "715" Lipstick, 2.00

BEAUTY SPOTLIGHT

New Garden Make-Up

Town and Country Make-Up Film, in lovely Peachbloom. Prelude to the perfect make-up. Keeps powder and rouge fresh for hours and hours, protects the skin, adds glamour to your make-up. 1.50. New Red Strawberry Lipstick, 1.00 to 2.00. Matching Red Strawberry Nail Polish in matchless Helena Rubinstein quality, 1.00. Flattering Mauresque Face Powder to harmonize, 1.00 to 5.50. The enchanting new Peachbloom Rouge, 1.00, 2.00. Blue-green Eye Shadow, to add beauty to the color of your eyes, 1.00. Blue-green Persian Mascara (that stays on!), 1.00. Herbal Eye Tissue Oil, to give the eyelids that young dewy gleam, 1.25.

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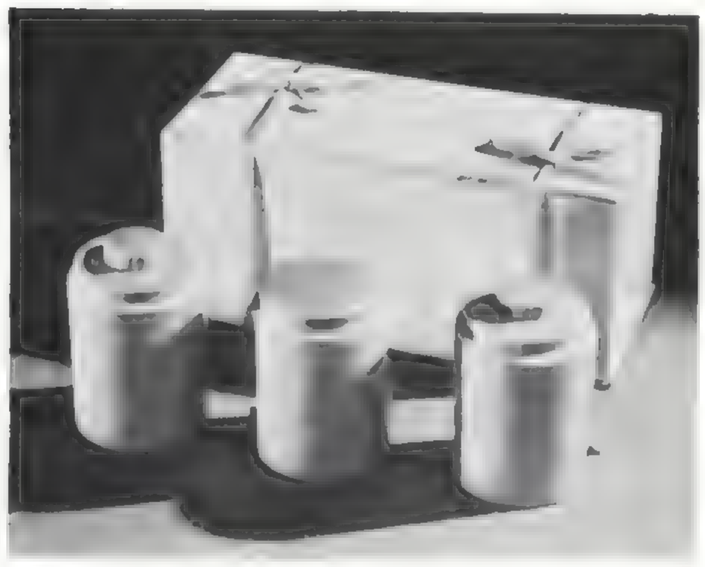
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DISCOVERIES IN BEAUTY



BAKER

What is coming to the youngest generation?—three jars full of talcum, baby cream, and cotton. Pink containers for the girl babies, blue for the boys; *and* the jars chirp when you press a button. We call this starting life right. Harriet Hubbard Ayer, who makes the set, calls it "Wee-Tot"

AMERICA is a country of dry skins. Steam-heat, life in the outdoors, rushing around day and night—all contribute to the dry-skin situation, and more people wail about that condition than any other. Therefore, when a duet of products is introduced specifically and exclusively to correct and prevent dry skin, that is news that a great many people want to hear.

These products are the Bar-Jé creams, which are developed on a new principle—that of lipide maintenance. It seems that lipides are fat-like substances that exist in our skins and keep them young and soft. As we grow older, subject our skins to extremes of climate, neglect to eat the proper food, the lipide content in the skin becomes deficient. The Bar-Jé creams, however, abound in ingredients that substitute for the deficiency of lipides in your skin.

That is the theory, and what actually happens is that the longer you use the creams, the softer your skin becomes, and it doesn't seem possible that any one who uses them consistently could ever have a dry skin again. There are two of these Bar-Jé creams: the Milk Cleanser, for regular cleansing; and the Lipid Cream for use at night and as a foundation cream for the very dry skin. Both are richer in texture than the usual facial creams, and the Lipid Cream seems to sink into your skin as though it had a true affinity for it. They are, we feel, a very definite answer to a very present need. You will find them at Arnold Constable in New York and other shops throughout the country.

When you go to Adele Morel for a facial treatment, in her new salon at 660 Fifth Avenue, you notice that, aside from the fact that your face looks remarkably fine and fresh after the ministrations, your skin hasn't been touched by the operator's hands. The basis of Miss Morel's theory is that it is the stimulating of circulation that does the most lasting good for your face. While this is true of most sound treatments, this specialist approaches it in a new manner, because she works on the base of the neck with a little vacuum-cup machine that starts the blood circulating briskly. That space at the top of your spine is full of congested nerves anyway, and the exercise of the muscles there leaves you so relaxed that you feel in advance you are going to look better.

When cream is applied, two face-brushes are used to manipulate it, and a rubber massage-brush takes the place of fingers. When powder is put on over a liquid base, a little powder-brush smooths it off. The whole effect of this treatment is a natural, glowing look to your skin. One of our favourites among her make-up touches is a colourless eye-shadow. It looks ice-blue in its little pot, but, on your lids, or lashes, or brows, it looks shiny and young.

The Adele Morel preparations are sold only at her new salon, which is charmingly planned, (Continued on page 121)



TIME *Spring*
PLACE *Town*
SHOES *Tailorites, of course*

YOU will search far and wide this season to find shoes that are as definitely and distinctively designed for smart and fatigue-less town wear as these Stetson Tailorites. If you want footwear that fits fashionably into the town scene and will keep your active feet happy all day long, make your selection from any of the many attractive Tailorite models your dealer can show you. All of them give both style and comfort without compromise! Beginning at the top: GADABOUT — a lace model of punched tan calf with soft toe; HIGHWAY — white Llama calf with tan trim; UPTOWN — a light, soft blue calf, buckle sandal; CASINO — cool, unlined all-white Llama calf oxford; MATINEE — all-over black gabardine with black patent heel and toe. Tailorites may be had in all the favored colors and materials dictated by fashion.

THE STETSON SHOE COMPANY, INC., South Weymouth, Mass.

Stetson
TAILORITES

RENDEZVOUS WITH Spring

Springtime comes early to Paris; and it brings with it an alchemy all its own. If you are worn and weary of winter (as who of us is not?) . . . if you would welcome that distilled essence of civilized and gracious living which is so completely France's own . . . hie speedily to your Travel Agent, and confide in him that you would have a rendezvous with spring—in Paris.

Tell him you want to go there by French Line. Then you will step from New York right into France . . . for every French Line ship is a veritable France in miniature, with the same refreshing continental atmosphere, the same distinguished food (with an excellent wine served free at every meal), the same urbane and understanding service by stewards who, of course, speak English. Early reservations are suggested.

PAINTED FOR FRENCH LINE BY J. SIMONT, PARIS



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DISCOVERIES IN BEAUTY



BAKER

The formula for "A La Cocarde de France," unused since the death of the Empress Josephine, has come to life again. Now Josephine's gay and lingering eau de Cologne can be yours, in this garlanded bottle, fresh as new clover. You can buy it at many of the better stores throughout the country

(Continued from page 118) its colour scheme of cream and fuchsia creating just the right atmosphere of peaceful relaxation.

Shower addicts mutter about the fact that, in their love for the briskness of showers, they have to forgo the luxury of the tub. But such is the case no longer. The new Prince Matchabelli Shower Oil gives you luxury and a smooth skin, as well. This oil, which looks like a thin liquid cream, comes in one of those fine, tall sceptre bottles. You smooth it over every inch of you before your shower, then proceed to scrub in your usual fashion. When you are dried, you find your skin beautifully soft and smooth and delicately scented. Feeling, as we do, that every luxury for the bath should be acclaimed, we welcome this for the shower school. Personally, however, we find that the Shower Oil works very well after the tub, too, and that this is a perfect time of year to use it.

Once you start a good thing, you must go on and on. Jean Patou's "Moment Suprême" preparations are so popular that people are continually asking for more, and the newest addition to the series is in the form of a lovely Talc de Toilette. The handsome gold box contains fragrant dusting powder and a lamb's-wool puff, so, if you are consistent in beauty as in other serious things of life, you will invest Talc de Toilette with the Order of the Bath—and your bathroom with a Sybaritic touch.

People are continually "discovering" Sophia Robart's Washable Cleansing Cream as a preparation unique of its kind. It is a cream that you massage well into your face, then wash off with cold water, leaving you practically shining with cleanliness. There is a companion piece to the Washable Cream, that is equally worthy of "discovery"—the Reconstituent Cream.

To that end, Miss Robart has brought out a new duet, the Washable Cream and a smaller jar of the Reconstituent Cream (of which you use less) in a neat orchid-and-cream box. Get clean with the Washable Cream by day, and use the Reconstituent Cream by night for softening, and you are doing very well indeed by your face. The latter cream does a lot toward erasing little threatening lines and keeping your face smooth. You will find the new kit at Saks-Fifth Avenue.

Pierre, whose name is practically synonymous with fine transformations, has moved his salon up-stairs to the second floor of the building at 39 West Fifty-Seventh Street. The place itself is flooded with light and sunshine and has pleasantly modern *décor*. There is one day-light room, given over to the business of consulting about transformations, (Continued on page 122)

DAGGETT & RAMSDELL

SPECIAL OFFER

TWO FAMOUS DAGGETT & RAMSDELL CREAMS FOR THE PRICE OF ONE!

$1.00 jar of Golden Cleansing Cream
$1.00 jar of Perfect Tissue Cream

BOTH FOR



Only while the limited supply of this special combination package lasts will you be able to purchase both these famous Daggett & Ramsdell creams for the price of one!

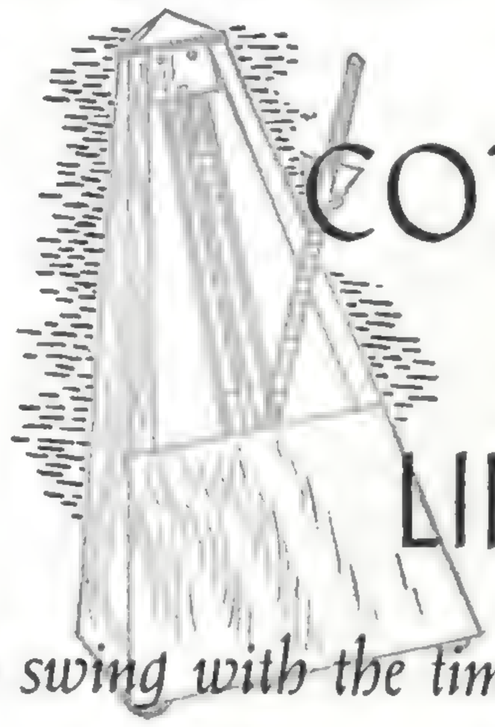
GOLDEN CLEANSING CREAM is being hailed by thousands of women as the sensation of the year . . . for it not only leaves the skin exquisitely clean, but "wakes up" new beauty with its invigorating action.

PERFECT TISSUE CREAM, specially created for overnight use, softens the skin by supplying natural oils . . . helps correct and prevent lines and wrinkles.

● *Due to the limited supply, only one out of every three hundred women will be able to take advantage of this offer. Ask for your combination package today—and start this new beauty treatment tonight!*

Copr. 1938, Daggett & Ramsdell

DAGGETT & RAMSDELL



COTTONS *and* LINENS

in swing with the time

Timed for a triumphant debut in the world of fashion are these new cottons and linens—so completely in tune with the season! Please write for samples so that you may have the privilege of enjoying with us the beauty of these lovely fabrics!

BOUCLETTE LINEN—Nubbed for surface interest—uncrushable—and dyed to our own color dictates. Black and White as well. 36 in. wide. yd. **1.75**

HOPSAKING—Paris raves about this—and justifiably! Rough, uncrushable and our own specially dyed colors. 36 in. wide. yd. **1.50**

KRUSH-PRUF LINEN—Dress weight and uncrushable. The colors are superb! 36 in. wide. yd. **1.25**

CLOQUÉ ORGANDY—From Switzerland. Printed in neat, small designs or large patterns. Washable and non crushable. 45 in. wide. yd. **1.75**

"HER LADYSHIP"—A cloqué organdy in lovely plain colors or printed effects. Guaranteed washable. 36 in. wide. Plain colors yd. **95c**
Prints yd. **1.00**

PIQUÉS—All new designs in this most practical and beautiful of all cottons. Fine and wide wales—also cloqué grounds. Many our own exclusives.
yd. **45c, 75c, 1.25, 1.95**

IMPORTED SUITING COTTONS—In smart designs and plain colors with novelty surface effects. 36 in. wide.
yd. **95c** to **2.50**

LIBERTY OF LONDON TANA LAWNS—36 in. wide.
yd. **1.00**

LIBERTY OF LONDON GEORGETTE CREPE—36 in. wide. yd. **1.75**

LIBERTY OF LONDON LINENS—36 in. wide. yd. **1.50**

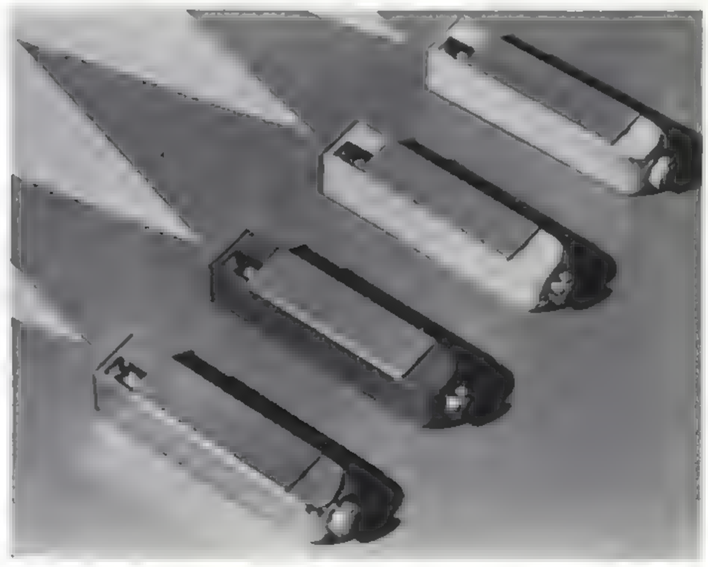
WHITE GOODS—A complete stock from the best domestic and foreign mills. Batiste, Long Cloth, Embroidered Organdy, Façonnette Broadcloth, etc.

Third Floor *Write Dept. V338*

McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET • NEW YORK CITY

DISCOVERIES IN BEAUTY



To light up your theatre program and to make up your lips, Lip-Lite will serve you well. These little beacons, complete with mirror, come in such attractively coloured enamels that you'll want several. Sentimental note—now you can cry at the theatre and powder your face on the sly

(Continued from page 121) and fitting them, and two more rooms devoted to hair tinting. The new hair-colour expert, in charge of this phase of the work, learned his trade in France and has had long experience in colouring hair so that it has that "I-always-thought-it-was-her-own-colour" look. The regular hair-dressing booths have unusually comfortable chairs and are equipped with Rilling dryers, which endear themselves to those who sit under them because they make a minimum of noise.

Pierre mourns that so many of his fine transformations go unhonoured and unsung—first, because they are so natural that you can't detect them when you see them; second, because people who wear them don't admit it. One of his customers is an exception to this rule, however. She travels a great deal, and carries with her a number of transformations (in which the lovely white streak in her own hair is reproduced) to have on hand when she can't have her hair dressed. If any one admires her coiffure, she tells them that it comes off and that Pierre made it for her.

Pierre has "transformed" many of the same clients for over thirty years. They have actually gone grey under his care, and the transformations have even recorded the greying process for those who don't want to conceal the grey hair. His transformations achieve their fineness because he uses the softest, finest hair that he can buy, and they have wonderfully natural partings.

Of course, if you want to consult Pierre personally on transformation problems, it is best to telephone the salon in advance for an appointment. (Continued on page 125)

BAKER



Green leather forms the outside of this popular Wiss kit. Inside, there are all sorts of manicuring implements, plus four little bottles waiting to be filled with your favourite preparations and taken with you on a cruise. The green kit is our special pet, but you can buy it in red or blue leather

HAVE A SKIN AS YOUNG AS YOU ARE!

Guard against the flaws of Acid Skin



WITH THESE BEAUTY-GIVING MILK OF MAGNESIA CREAMS

HERE'S a new effective way to help keep your skin young looking and lovely! By acting on the excess fatty acid accumulations on the skin, these unique Milk of Magnesia creams do externally what Milk of Magnesia does internally for an excess acid condition of the stomach, and in this way help to overcome the premature age signs of an "Acid Skin".

DON'T let an "Acid Skin" make you look older than you are and rob you of the fresh tone, the smooth firm texture your skin ought to have! Don't let blemishes result—enlarged pores, oily shine, blackheads, scaly roughness.

Fight them all with the beauty-giving, beneficial action of these Milk of Magnesia creams!

PHILLIPS' Milk of Magnesia TEXTURE CREAM

This remarkable new-type cream makes it possible for your skin to have all the acid-neutralizing benefits of Milk of Magnesia in a form which holds this helpful ingredient on long enough to be actively effective. Just as Milk of Magnesia acts to relieve an *internal* condition of excess gastric acidity, so *externally* it acts on the excess fatty acid accumulations, helping to overcome unsightly faults and so to preserve the loveliness of your skin.

A foundation which really prepares the skin. You'll never believe how beautifully this different kind of greaseless cream takes and holds make-up, until you try it! It's because the Milk of Magnesia *prepares* the skin properly—softening, smoothing away roughness and overcoming oiliness so that it takes powder and rouge evenly and holds them for hours without need of touching up.

PHILLIPS' Milk of Magnesia CLEANSING CREAM

And here's a fit mate to Phillips' Texture Cream in this delightful Milk of Magnesia Cleansing Cream. You've never seen a cleansing cream like it! The Milk of Magnesia not only loosens and absorbs the surface dirt, but penetrates the pores, neutralizes the excess fatty acid accumulations and leaves your skin soft, smooth and *really clean!*

Give your skin the beneficial, beautifying help of these unique creams—the only creams which contain the famous acid-neutralizing ingredient, Phillips' Milk of Magnesia.



PHILLIPS'
Milk of Magnesia
CREAMS

2 SIZES 30¢ & 60¢

TEXTURE CREAM • CLEANSING CREAM

PHILLIPS' CREAMS ARE MADE WITH GENUINE PHILLIPS' MILK OF MAGNESIA



It's time you did something about this "other woman" in your life . . . the woman you want to be.

You might begin by doing something to improve your figure. The woman who values a smart appearance must realize that nothing is so important as a strong, graceful body—molded in lines of natural feminine beauty.

And for the average woman, faced with this problem in figure improvement, nothing can equal the satisfaction of a Charis-designed foundation, either Charis or Swavis.

These superior garments offer a much-needed improvement over ordinary figure control. Completely adjustable to individual requirements, embodying unique features of control and support, they literally recreate the natural proportions of a lovely feminine body. And this result is accomplished — amazingly — without the confinement of less effective garments.

For the woman whose figure needs definite correction, an adjustable Charis foundation is the natural choice. Where the requirement is for smart figure guidance, a dainty Swavis garment will be preferred.

To insure complete satisfaction for each wearer, the makers of Charis provide an elaborate Home Corsetry Service—*without extra cost.* Telephone your local Charis Establishment, today, and learn how easy it is to become—The Woman You Want to Be.

CHARIS *The Beginning of Beauty*

CHARIS CORPORATION, Allentown, Pa. • CHARIS LTD., Toronto, Canada

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DISCOVERIES IN BEAUTY

(Continued from page 122) Martin from Vienna is one of the first New York hair-dressers to introduce the Nail-O-Wax manicure in his establishment. This is the polish base made by Juliette Marglen, which protects your nails under their polish and helps to make them grow long and strong. Martin's operators are adept in applying the Wax-O-Namel correctly, which is part of the secret of the success of the procedure. This shop also uses the remover, one of the least drying we have ever encountered, which is made especially for this manicure.

The manicurists here emphasize the point that you must be resigned to a certain amount of chipping for the first few applications of Nail-O-Wax and Wax-O-Namel, but, after that, they tell tall tales of nails flourishing that never grew before and varnish lasting for days on end—and their clients bear them out. Martin from Vienna's salon is at 6 East Fifty-Third Street.

We went to a Red demonstration the other day—an orderly meeting, free from soap-boxes. We gathered around a work-table and saw samples of hair being dyed to a wonderful new shade called Parnasse Red Gold, made from special French dyes, and created for use in Technicolor films.

In his demonstration at Gladys McCune's salon, Mr. Jean used all types of hair—bleached, black, grey, permanently waved, and unwaved. Because of an oil base, the hair was made remarkably soft and shining, full of high-lights. The change in the stiff, waved hair after it had been tinted was especially noticeable, both in appearance and feeling. Except in cases of very dark hair, which must be bleached first, the whole tinting performance is dazzling in speed as well as colour. In a very few minutes after the colouring had been prepared, Mr. Jean was standing like Midas, with his hands full of gold. The Gladys McCune salon, where you acquire the gold tint for yourself, is at 5 East Fifty-Second Street.

Margaret Deuster, the physiotherapist who has such a devoted following in New York, has moved to bigger and better quarters at 160 East Forty-Eighth Street. If you haven't been able to get away from it all by going North or South, you might well try the substitute of booking a course of treatments with Miss Deuster, who can turn you out feeling a new woman. If you want to reduce, she gets the pounds off with electric baths and blankets, and energetic massage. If you want to be soothed and rested, you will be gently massaged and have the restful heat of infra-red rays. You can even get a light Southern tan under the rays of her ultra-violet lamp.

And those who go to Miss Deuster for colonic irrigations acclaim her ability in making these treatments easy to take. The fees remain the same, which means that they are moderate.

A sculptor once said that one of the most beautiful lines in Nature was the curve of a woman's jaw. Certainly, it is one of the most telling and should receive careful attention, before it gives too much away. Face Contour, at 730 Fifth Avenue, have concentrated their work on the actual muscles of the face so that this bugbear of middle age loses its dread. Using cream solely as a lubricant, they increase the blood circulation along the facial muscles, regulating their action to the pulse and using a specially devised facial support. It is a tonic treatment and makes you realize that beauty is more than skin deep.

For blackheads on chin and nose, Face Contour has introduced a new preparation called "Activator." In the salon treatment, this cream is "worked" on the skin with a sharp, staccato action, which literally pulls the dirt to the surface. It is also used on the forehead to help smooth out the frown lines that so many of us unconsciously develop. The "Activator" can also be purchased to use at home, once you understand its principle and how to apply it.





Costume by Saks-Fifth Avenue



The most famous perfumer in Paris gives you his version of an ancient Oriental perfume... spicing its intensity with Gallic light-heartedness! The original essence is sultry, insinuating, primitive . . . But this piquantly French interpretation gives it the light touch which lets you be all three while preserving your sense of humor.

KOBAKO
BOURJOIS

COMING OUT WITH IT

(Continued from page 98) parents belonged to Café Society and went out continually. Because no matter how modern, jazzy, or broad-minded we may be (and Heaven knows we are) somehow we like to have our families more or less on the conservative side; gay, but reserved and a bit disapproving, just to hold us in check.

When you live in New York, you go out with all different types of men, young and old. First there's the college man—either the regular Joe College type who comes down for week-ends, or the ambitious kind who left college his sophomore year and works as a clerk or a runner in his father's office. (He takes you out once a week, but always thinks in terms of mathematics, and how much the bill is going to set him back.)

Then there's a group of boys who are older, but great fun; they go around with the Newport G. G. (glamour girls), and are seen everywhere after eleven P. M. Finally there's the old roué, who makes himself rather ridiculous and is often a bore, but has a marvellous wit, and is good fun at a party because he's got an uncanny knack of letting his hair down and getting everybody in the spirit of it all.

As to foreigners, it's strange but true, the way you meet some one in Europe who is considered irresistibly fascinating in his own country; but take him back to America, and he just wouldn't go over at all. I think that while foreigners are supremely supreme amongst their fellow-countrymen, they don't always seem to fit in when they come over here. Their sense of humour is more subtle, perhaps cleverer; but it isn't as crazy and divine as ours. They don't act on impulse, and do wonderfully mad, exciting things. They're older, and have an undeniable savoir-faire that will sweep you off your feet for a short while—but after that you start getting homesick for an insane idea that makes no sense, and that only an American imagination could concoct. You can't get away from the fact that foreigners are pretty darn fascinating, at least for three or four days; but nevertheless, I'll stick to a good old American, with all his vices and more or less canary brains.

The real R.S.V.P. to a deb's prayer is hard to find. It isn't so much whether a man is tall, dark, and handsome, or short, puny, and blond, as long as he's got a keen sense of humour and nice friends; can dance well and talk well, and talk about big important things with big important words. In other words, he must have "Yumph!"

Years ago, when the subject of love was mentioned, you registered surprise and said "But this is so sudden!" Now, though a fast type of girl is definitely frowned upon, being in love is a pretty constant situation, or frame of mind. You meet somebody, and perhaps after a week, when you're going home in a taxi with the "Milkman's Serenade" going full blast over the radio, you come to the conclusion that you're very much in love; that there will never be another man as long as you live. Then a month later you're introduced to the most wonderful person who goes to Harvard Law, and gives you that "on a pedestal with a halo" feeling—and there you are again.

I know débutantes are often accused of being superficial and pointless, but in most cases that's wrong. Every deb, even when God wasn't very generous to her in reference to brains, at least has some ambition; and no matter how much of a party girl she may be, a serious or deeper thought does sometimes enter her usually muddled head. If she hasn't got a job, she wants to get one, or at least do something. (Most girls go through a stage-struck or movie-struck period in their coming-out year, where they picture their names up in lights, and a line of stage-door Johnnies waiting with boxes of orchids.)

Underneath all these mad pursuits and activities, we're all secretly dying to get married and have cunning-looking children and be able to run things our own way.

YOUR TRIP TO Europe



The famous little church at Oberammergau in the Bavarian Alps of Southern Germany.



Looking from the Winter Garden into the Bar of the EUROPA. Sketch by Wallace Morgan

YOUR ocean voyage can *make* your trip abroad! Like a delicious cocktail, it should bring relaxation while sharpening your appetite for Europe's pleasures. It must blend Continental gaiety with the sea's boundless good fellowship—just as is done on the ships of Hapag and Lloyd where the food and service are on a par with Europe's finest and comfort reaches its height under the apt name of luxury.

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Swift Lloyd expresses to Cherbourg, Southampton, Bremen; with the
COLUMBUS
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NEW YORK HAMBURG
DEUTSCHLAND HANSA
to Cherbourg, Southampton, Hamburg, frequently adding Ireland.

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Leisure ships at our lowest rates.

"YOUR TRIP TO EUROPE"—Hapag-Lloyd's new book, filled with information on European and trans-Atlantic travel, shows how easy a trip abroad can be. Illustrated by Wallace Morgan. Pocket-size. 25 cents per copy. Just fill in and mail coupon.



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Please send me the new travel book, "Your Trip to Europe". Enclosed is 25 cents to cover cost of distribution. V-3

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DON'T LOSE YOUR

Beauty years



A WOMAN has so few years of radiant beauty... unless she learns a really effective system of skin care. This needed care Marie Earle has concentrated into her remarkable Basic Treatment. The entire treatment includes but three preparations! Requires but a 10-minute application! And produces such quick, *visible* results that your very first treatment is a surprise and a delight!

Ten minute home treatment

CHECKS DRYING AND SALLOWING

ESSENTIAL CREAM. So rich and penetrating that you almost *feel* softness flow back into your skin! Use to cleanse. Then a second application. Over it, spread...

CUCUMBER EMULSION. Marie Earle's own discovery—this preparation speeds penetration, whitens, clarifies! These two creams do their work in 10 minutes!



EAU ANTIRIDES. A sparkling finish to the Basic Treatment...a gentle tonic that never irritates.

Only $3.00 will buy the entire Marie Earle Basic Treatment...at your favorite store. Let Marie Earle bring your complexion more beauty years!

New York Salon, 714 Fifth Avenue. CIrcle 7-5818

Marie Earle

SHOP-HOUND PLAYS MARCH-WIND



UP above the world so high, Shop-Hound blows a lot of good things your way. Ideas are tumbling over themselves at Dana de Paris, a bright and shining shop in the Maison Française, Rockefeller Center. Look at the square, chunky, shorter-than-waist-length wool boleros; about $16. In bright colours, with wide, dark revers—perfect to wear over your dark tailored spring dress. Top them with flat, downward-plunging straw sailors, spiked with a hatpin; about $7.50. Give serious thought to their fitted jackets, in soft woollens, to wear over spring evening dresses—among them a black-and-white shepherd check jacket, to wear with a white evening dress.



Let the Fifty-Seventh Street wind blow you into Helstern (one "l" please, that's right)—the very fine new shoe shop between Madison and Fifth Avenues. It's such an attractive shop, it doesn't take a very big gust to blow us in. All done in vivid blue and white, it has a polished, modern look—and something of the compact luxury of a sea-going yacht. Helstern subscribes to our pet theory that an opera pump is the most flattering type of shoe for a girl's foot, and the shop is full of these round-toed, high-arched charmers. The laced pump, above, is of lizard, black or brown; about $15.75. All their shoes of this type are hand-sewn.



You've already been notified, we dare say, that suits are going to be important this spring. And blouses are one of the reasons for liking them so much. The flutterby-butterfly at the left makes even a classic tailleur a delusion—and a snare. All sheer organdie, real lace, all hand-made; about $16.50. Kargère of Paris blows over flocks of these little white menaces to Kargère in New York, 535 Madison Avenue. From about $12.50 for these lingerie blouses; about $14.50 for innocent blouses of crêpe de Chine, trimmed with fine Valenciennes lace.

As for that suit we mentioned—just tell your needs to J. Tuzzoli, the tailor, and he will conjure it up for you. He copies sketches, sketchy ideas, and his own models with great style. At the shop, 18 East Fifty-Third Street, there are bolts of fine English tweeds to choose from, and a beautiful collection of Italian woollens. Suits from about $65. Also tailored fur jackets.



Bright is the word for Maretta Feeley. You grasp the idea of what we mean when you see the plaid hat at the right, which she cleverly plucked from Maria Guy's collection. It's of red, white, and black straw, laced around the crown with red grosgrain ribbon. It's too bad you can't see it from all angles, see the clean, dashing line of the profile. The price: under $25, made to order. This hat is quite a young number, but older women, too, should pull out their note-books at the mention of Miss Feeley's address, 32 East Fifty-Second Street. One of the most charming hats we've seen is made of red and blue taffeta carnation petals stitched into a toque, and swathed with a veil. Molyneux designed this for any age. About $25. (Continued on page 130)



Silver of Imperishable Loveliness . . . The increasing vogue of "Lunt" Sterling on dining tables in homes of exquisite taste cannot be attributed to honest worth alone. The growing recognition of solid silver's place as an emblem of graceful living is notable. But the chief reason for "Lunt" Sterling's great favor is the rare beauty . . . the supreme artistry . . . which distinguishes these period designs of enduring worth and subtle charm. ENGLISH SHELL is one of the latest creations. Its beauty finds its origin far back in the 18th Century. Its authentic source assures its correctness and permanent good taste. And, of course, like all "Lunt" patterns, you can add to your service year after year. There is a jeweler near you to show you "Lunt" Sterling in a wide choice of exclusive patterns. Write us for his name, and for your copy of *"The Bride Selects Her Table Silver"*, picturing the various designs, and containing much helpful information for all those who contemplate so important a purchase. Address Lunt Silversmiths, Dept. A-10, Greenfield, Mass.

LUNT Trasure *Lunt Silversmiths* LUNT Trasure

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 200 YEARS • MAKERS OF STERLING SILVER TABLEWARE EXCLUSIVELY



Florsheim Shoes for Women



FASHIONED FOR STYLE

FEETURED* FOR COMFORT

A fleeting glance at Florsheim Shoes tells you their designs are distinctive. Close scrutiny reveals the luxury of their sleek, supple leathers . . . their trim tailoring and careful craftsmanship. A pair on your feet convinces you of their utter comfort and ease. There's a Florsheim Shoe for every daytime occasion. Write for style brochure and name of nearest dealer.

Illustrated, THE LIONETTE, W-443, *in blue suede trimmed with buffalo calf; also in brown,* W-442.

$9.75 and $10.50

THE FEETURE* ARCH

Unlike the ordinary arch that is either flexible or rigid—the Feeture Arch is made with a one-way hinge . . . it flexes when you walk *and* is firm when you stand. Hidden, patented, exclusive with Florsheim.

THE FLORSHEIM SHOE COMPANY, *Manufacturers, Chicago*

Nearly Fifty Years of Fine Shoe Making

SHOP-HOUND PLAYS MARCH-WIND



(Continued from page 128) New spring bonnets bring spring sonnets. Everybody knows that's true—especially if the bonnets are as nice as the one at the left, from Fanny and Hilda, 501 Madison Avenue. High like a halo, it sits on your head, then turns into a turban with long streamers that really stream. Order it of violet silk jersey, like the one shown, or of chiffon, chiffon-and-straw, jersey-and-straw, or anything you like. About $30 in silk jersey. The genius that Fanny and Hilda display in making a current fashion into something very special is evident in a little veiled sailor of theirs. You've seen veiled sailors before, but this one is of pink felt, with a veil of baby-leaf green streaking across the eyes, as mysterious and alluring as green eye shadow.



It's youth they're after, the new clothes at Chez Rosette—and youth that any age can wear. Mrs. Pleasants Pennington has quantities of dresses with those beguiling full skirts, but flat across the stomach we quickly add, before you can pull that old objection. First dress at the right is a wonderfully simple black crêpe, with touches of pink-and-green Beauvais embroidery—fresh as spring in the Alps; about $30.

Far right is one of the new shirt-waist dresses with a black-and-white top, black crêpe skirt, the contrast pointed up by the gleam of a narrow red patent leather belt. About $25. Then there's a tailored navy-blue crêpe dress with a green-and-blue clan plaid wool jacket. About $35—for all dresses here are under $40.

We want to tell you, if you're from out of town, that you have a friend in the big city. Jane Clark is her name, and she conducts an Information Service, 12 East Seventy-Fifth Street. She might call her service Aladdin's Lamp, for all you have to do is wish for something, and *abracadabra!*—Jane Clark will see to it that your wish comes true...be it something that you want to see or do—or some unusual purchase that you had despaired of being able to find. And all this with remarkable speed and efficiency. New Yorkers, too, could do with a friend like this.

Candid-camera snapping goes on apace, and the prints pile up and up. But the Fotofolio takes care of all that. Takes care of over two hundred fair-sized photographs on eight pages of a good-looking leather book. The pictures overlap, hinged on neat little tabs, and lie in flat, serried rows. About $5 in red, brown, green, or black leather. At Duttons, 270 Park Avenue.



BAKER

A brief success story: A. H. Green has made a bolero of Russian ermine (left). It's as simple, right, and devastating as a jacket can be. About $175 to order. For spring days and evenings, you can have the same jacket of Hudson seal, nutria, or caracal, made to order for about $75 at 535 Madison Avenue. We like to think of a grey wool dress with the Hudson seal jacket over it; us in it. (Continued on page 132)

a Criterion Original



HI-HO

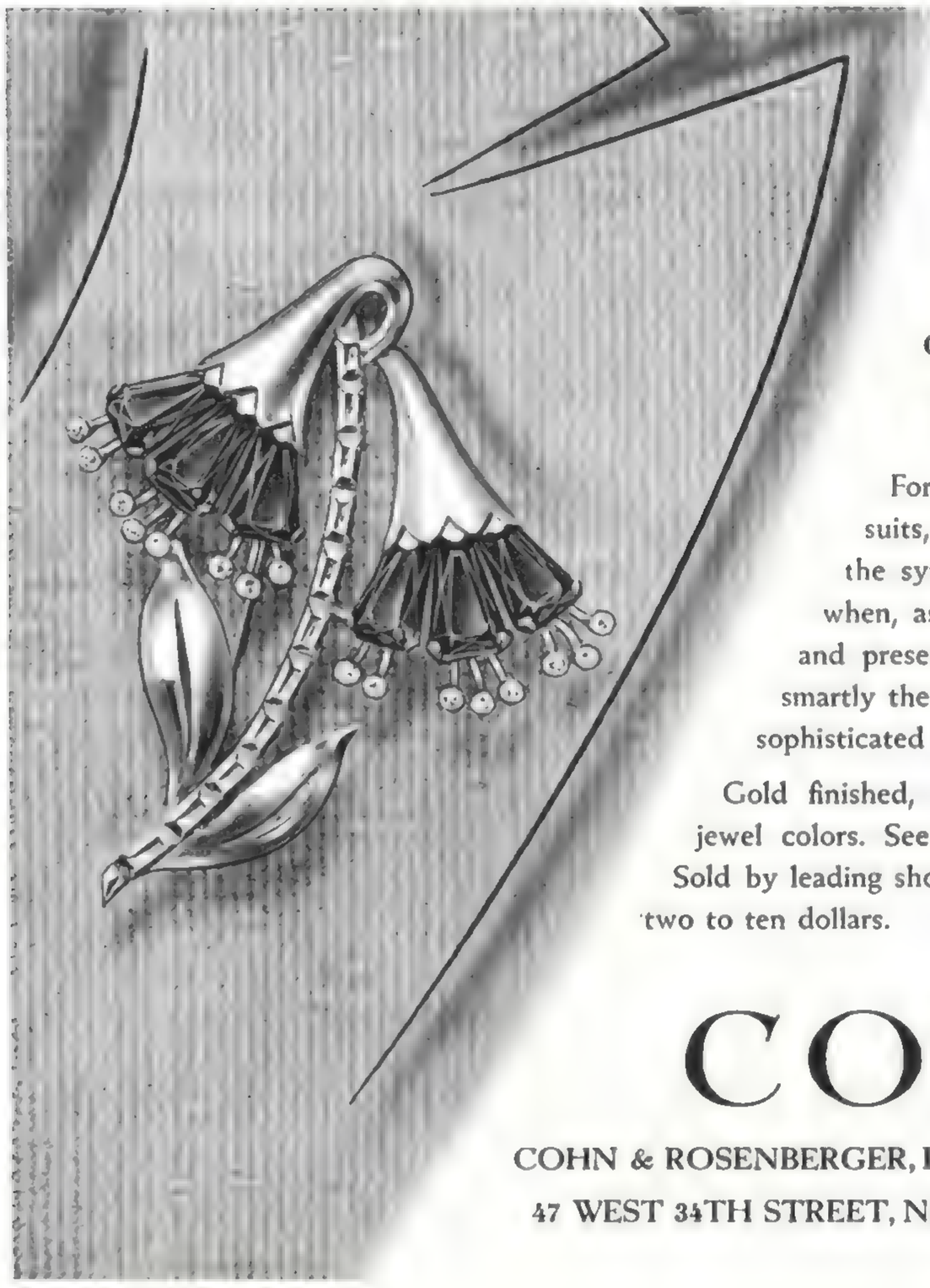
your belt for March

A stimulating companion to Spring suits and frocks. Made, with characteristic Criterion finesse, of supple shoe-patent leather, leather-lined. In all the new Spring colors. At leading stores everywhere, $1.50.

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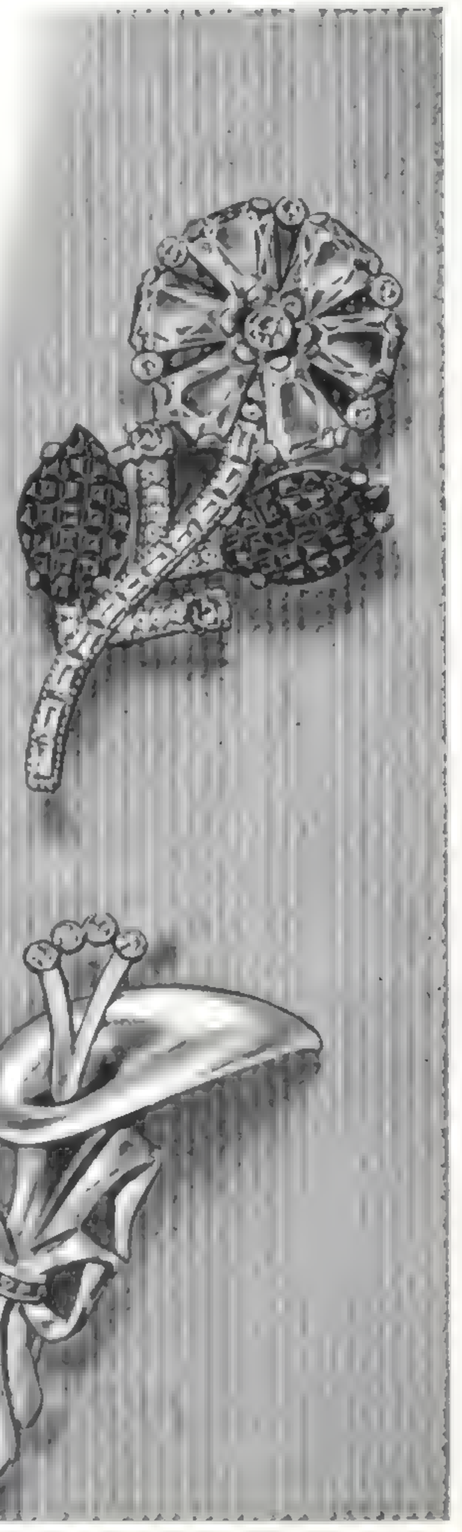


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FAMOUS EUROPEAN
PRECIOUS-JEWEL DESIGNER,
PRESENTS—AS HIS FIRST *Coro*
CREATION—LAPEL ORNAMENTS
WITH A HINT OF TOMORROW

For his first motif, designed for your spring suits, what more fitting choice than flowers, the symbols of awakening spring? Especially when, as wrought by *Francois'* magic fingers and presented by CORO, they combine so smartly the naiveté of the open field and the sophisticated spirit of the Continent.

Gold finished, set with sparkling stones in jewel colors. See this new *Francois* collection. Sold by leading shops everywhere. Priced from two to ten dollars.



CORO

COHN & ROSENBERGER, INCORPORATED
47 WEST 34TH STREET, NEW YORK, N. Y.



"I see now what you meant about Le Gant, dear. I've never worn anything so comfortable!"
"Wait till you try your new dress over it, Mother — then you'll really see!"

Daughter has the right idea about Le Gant. The supreme comfort of it is only half the story, for Le Gant makes you look as wonderful as you feel! It's the corset that's different, because it has the comfort of elastic with the control of cloth. And the same thing is true of A'lure, the s-t-r-e-t-c-h-a-b-l-e bra worn by Daughter.

Write for free 24-page illustrated booklet, "The Corset That's Different." The Warner Brothers Co., 200 Madison Avenue, New York. In Canada, The Parisian Corset Mfg. Co., Quebec.

CORSETS and CORSELETTES, $5 TO $35, AT BETTER SHOPS
Also — A'lure, the S-t-r-e-t-c-h-a-b-l-e bra, $1.50 to $5
*Reg. U. S. Pat. Off.

SHOP-HOUND PLAYS MARCH-WIND



(Continued from page 130) Carole Stupell, 443 Madison Avenue, makes you happy about ceramics. Every time you go to this shop, there are new and beautiful little figures for you to covet. The hand-modelled heads of white baked clay are just over from Paris and the Exposition. The classic simplicity of their calm faces, the intricate beauty of their head-dresses, make them adaptable to almost any *décor*. These are two of a group of four, representing the seasons. The longer you look at them, the surer you are that these are the perfect apartment companions. About $12.50 each.

Below: not a pair of Victorian stuffed *oiseaux* under glass, but as modern a couple of love-birds as you'll find anywhere, living in a glass house. They have a substantial little branch to perch on, sprouting from a crystal rock. They eat from small crystal bowls (which their masters would like to filch for ash-trays) and breathe through the glass bars that form the arc of their cage. About $45 for the cage; $1 each for bowls, at Pitt Petri, 501 Madison Avenue.



Carola Green, 663 Lexington Avenue, has a group of those charming doll mannequin dresses that were used in the 'Eighties to carry fashion news to Victorian ladies. You want to take an Alice in Wonderland shrinking pill and climb into them yourself. These would make a collector out of any one, and be prized by a good little girl. About $20 to $50. Also in Mrs. Green's fantastic trove, and worthy of honourable mention: mad Victorian parasols, some very Merry Widow, be-spangled and be-laced. From about $7.50 to $25 for these flirts.

The idea of playing bridge all alone calms us, and Abercrombie and Fitch has made a most advantageous game of it, for you and you. Curled up in front of a good Hoffman Solitaire Bridge Board, with a dog and an early-spring fire, you can have lots of fun and also steal a march on your bridge-playing friends because of this practice. You manipulate the hands by means of a dial and levers, and try to make the bid that the canny board tells you to. If at first you don't succeed, try, et cetera. Eventually, no one will laugh when you sit down at a card-table. About $7.50 with six sets of bridge hands; more hands released later.

BAKER



"Please, let's go to Childhood," children around town are saying. Of course, their parents are only too glad of an opportunity to haunt this wonderful shop, so off they dash to 32 East Sixty-Fifth Street. Sometimes it's little boys' and girls' clothes they go for. But we suspect the ferry at the right of being a big drawing-card in its own right. It's made of white painted wood, and will really float. We've always had a yen for a nice ferry-boat, and this one has *everything*, including a tiny ladder and chains and miniature lights. And when you pull it, the wheels go round; about $13.50. Almost any small cargo will do for this craft, but the little five-and-ten-cent-store automobiles are much the most fun, and they're just the right size.

PLANNED ECONOMY

(*Editor's Note:* Mrs. J. Alden Converse, a Vogue reader from Portland, Oregon, wrote us recently, telling us her system for being well-dressed at all times on a small amount of money. We like Mrs. Converse's enthusiasm, her firm belief that any one can have a very good time with the picture-puzzle fitting of clothes into a budget. We like, too, her sound and well-taken points—so much that we're passing them along, feeling that other readers, whatever their budgets, will find them helpful.)

1. Cultivate will-power—you'll need it.

2. Read Vogue carefully, keeping yourself and your needs firmly in mind.

3. Keep yourself on a cash basis—it's much easier to face a new season unburdened with bills for last season's clothes.

4. Settle on a definite yearly sum to be spent for clothes. And as the money becomes available, put it into a special fund reserved for clothes alone. I keep my money in a savings-account, because if I have to go to a bank to draw it out, I think twice. I think twice about bargains, too—many a one has been passed up because, under search-light consideration, it turned out to be nothing of the kind.

5. Have a general plan, made out for the year instead of for the season. Some seasons you'll need to spend more money than others, and, if you have your plan down on paper where you can refer to it, it will check buying on impulse. Besides, it keeps your personal fashion picture clear. Confine yourself to a basic colour scheme—it's far and away the smartest procedure.

6. Provide yourself with a tailored suit that you can wear the year round—it's a godsend at the beginning of new seasons, when the first fashions make you feel that it's not your year.

7. Keep a clipping-file. Buy a big note-book and paste in it anything that might come in handy—clippings about care of the hair, complexion, feet, figure, wardrobe, shoes; what to wear at a week-end house-party; tips on a travel wardrobe, luggage, et cetera. (Also note down details of the smartest costumes and cleverest ideas you run across—reading over your notes later, you can get a general idea of what scores, and profit accordingly.) You may think that fine articles and good ideas will remain in your head indefinitely, but I find the printed page more reliable.

The oldest clipping I have is from the June 15, 1927 Vogue, and is called "Dressing around the World." Even if I wait till I'm sixty to see the world, that article will give me pointers. And "Prolonging the Life of the Small Wardrobe," which Vogue printed in the November 9, 1929 issue, would need only a few changes to be reprinted to-day. I'm saving the "How to Save Your Face" series, and have put it to good use. My clippings include, too, decorating schemes, menus, flower arrangements.

8. Keep your wardrobe in top-notch condition. This may sound dull, but the results do repay you.

9. Purchase the best foundation garments you can possibly afford. As Vogue has preached and preached, a costume is only as smart as the foundation beneath it.

10. Have a small reserve to cover caprices—things you definitely do not need, which give a fine bounce to your spirits.

11. Have fun working out your plan. Keep a twinkle in your eye. After all, there's no reason to be so serious about this.

12. Don't take a friend on a shopping tour with you. You'll find yourself discussing her clothes problems and watching her try things on. Don't begrudge miles of trudging from shop to shop till you find exactly what you want. Don't neglect the importance of workmanship and details in anything you buy. And don't expect this plan to become workable in one season—it will take several seasons, or perhaps even a year, to get your plan under way. Call up that will-power! LAWRELLE B. CONVERSE

SURRENDER

She will, if you give it
He will, if you wear it



PARFUMS
CIRO
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SURRENDER—$32, $17.50 $10.50—AND A WELCOME $5 SIZE

OTHER CIRO ODEURS: REFLEXIONS, DOUX JASMIN, CHEVALIER DE LA NUIT



SENSE AND SENSIBILITY



MOURNING clothes today do not necessarily entail a heavy, lugubrious appearance. We seldom see long thick veils such as our grandmothers wore. Now dignity and a complete lack of sensationalism seem to be the main requisites for good taste in mourning. People see little reason why clothes should not be becoming and attractive, just as at any other time. So many women, especially in New York, wear smart, simple, dull black dresses, and hats with veils, that the transformation of their wardrobes into mourning is often very slight. Extreme hats, lace veils, and shoes with complicated cut are discarded, of course, but the general effect, though subdued, is very much the same as usual.

Occasionally, families who cling to the old traditions still go into conventional mourning for the funeral of a close relative, and continue to wear crape and jet for a few weeks. And a widow, even a very young widow, usually wears deep mourning for at least six months. Arthur Mullen, an authority on traditional mourning, has a large collection of clothes and accessories for both deep mourning and the more customary half-mourning, which are quiet reflections of current fashions. The costume sketched above is distinguished, but not conspicuous. The coat, with its deep shawl collar, is of quilted uncut velvet, and the hat, of this same classic mourning fabric, has an English-mesh veil. A good example of the chic, yet conservative accessories that Mr. Mullen advocates, is this pair of mourning-enamel clips (above).



Not only the day clothes, but so many of the evening clothes worn in every-day life have a close alliance with appropriate mourning wear. A black crêpe dinner-dress with either the brief, separate bolero or the long-sleeved fitted jacket, which so many women not in mourning are wearing now, couldn't be more suitable for any quiet evening occasion. With it could be worn an evening wrap of soft black woollen.

Black chiffon has great charm for a spring evening dress, and black flowers could be worn at the décolletage. To drape across the décolletage of a plain black evening dress, Arthur Mullen suggests this lovely black chiffon scarf, bordered with coq feathers dyed a dull, lustreless black. It has great charm, dignity, and distinction, and could be used as a light evening wrap in the summer.... For a late-spring evening ensemble of great beauty, one could plan a white crêpe evening dress and a long white woollen evening coat, cut on slim, princesse lines.



For dinner at home, at any time of the year, a simple white crêpe tea-gown would be charming. Pearls are traditional, but should be strung with classic simplicity. They can be worn with deepest black or with all-white.

IN MODERN MOURNING



The young widow's turban, sketched at the right, is, in line, not unlike the hats worn by her friends. Mr. Mullen uses Brussels net for the face veil, and trims it with a narrow black chiffon border. Notice that the chiffon veiling hangs only to the shoulders. The effect is youthful, and a lovely frame for a face that should be only lightly made up. Vivid nail polish, if any degree of mourning is intended, is taboo. Sometimes it is only by the absence of dark polishes and coloured jewellery, that one recognizes a person to be in mourning. Very sheer black stockings are worn, and also sheer gun-metal shades. The Phoenix two-thread, fifty-one gauge "Shadowless" is a wonderfully clear black stocking; Kayser's "Sierra" is a very good gun-metal shade, not too hard and cold. Some women prefer a taupish beige such as you find in Kayser's "Senegal" and "Valencia."

Shoes should be classic pumps or Oxfords, in suède, or in one of the dull leathers—kid, calf, or lizard. Hand-bags to match can be all leather, or have a gun-metal frame, or a small silver clasp. For afternoon and evening, there are hand-bags of dull rep or moire. We show, left, one of the beaded black evening bags from Arthur Mullen, which are so well liked. An older woman sometimes carries a handkerchief with a narrow black border or a rolled black edge. But, even in deep mourning, it is correct to carry a big white linen square with a deep white border, and a classic white monogram. Bonwit Teller has a very fine imported collection of these.



Black-edged writing-paper is correct for acknowledging flowers and expressions of sympathy. There is a tendency towards narrower borders—from one-sixteenth to three-sixteenths of an inch. We show three types of mourning stationery from Tiffany and Company, below. In the centre, a very formal paper with an eighth-inch border, and a coat of arms. At the right, a note-paper with the narrowest of black borders and the address die in black. At the left, a paper without a black border, but unmistakably mourning stationery because of the faint black pin-stripe in the weave, and a black die. For half-mourning, unbordered papers with black dies are often used to-day. They may be of the type illustrated, or in white with a dull suède finish.





THE DRESS OF THE MONTH*



Hat by Vogue Hat Co.

In Crepe Cognac of Celanese* Rayon & Silk

A billowing skirt, a chiseled bolero with six brightly piped pockets and you have the happiest Spring Fashion to date. The short-sleeved frock beneath the clever jacket is a gem on its own account. The stitched pleats are permanent and the precise white collar comes off for washing. Another Matalog Fashion to brighten Spring days. In navy and white and black and white. Sizes 10 to 20. **$25.00**

*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write

KANE-WEILL, INC., 498 SEVENTH AVENUE, NEW YORK CITY

COUNTRY-CLUB IN THE CARIBBEAN

THERE are clubs, in this sociable country of ours, for every activity that any one enjoys. And now there is a club on an uninhabited island in the West Indies. It is called 'Guana Island Club, in honour of a rock shaped like an iguana's head that juts out from the longest headland. It lies sixty miles east of Puerto Rico in the Leeward Islands, four and a half days by boat from New York and half that by plane. The club cruiser meets members in St. Thomas for the last twenty-five mile lap to 'Guana.

The idea of the club originated in Russia, with two American couples who had gone there to live and found that they didn't like it. They decided to buy an island where they could live exactly the way they wanted to, and, after a twenty-five-thousand-mile search in the South Seas and many other places, they found 'Guana. They felt that there must be many others who would enjoy the kind of thing they did, so they decided to found a club, rather than just a place for themselves.

The club-house was built on the ruins of a "Great House" that had belonged to an English admiral in 1752. He had built so well that the foundation could be used, and his cistern needed only slight repairs to provide an unfailing source of fresh water. When the founders of the club explored the island, they found a broken marble sun-dial, several lovely crystal glasses, and an English double soda-bottle. (The old boy had evidently done himself well.) The main club-house is a hundred and ninety-five feet above the sea, with a magnificent view of the near-by islands. Cement floors, screened windows, inner-spring beds, and native furniture were added—all in the admiral's tradition of comfort as well as charm. On the ruins of another house, a few hundred yards away, one guest-house is in the process of construction, and one has already been built adjoining the club.

It was decided that three hundred members would be the limit, and the wise rule was made that no more than thirty of these members could be on the island at the same time. Membership for life is one hundred dollars, with twenty-five dollars a year dues. The charge while staying at the club is five dollars a day. This includes everything, even laundry—the only extras are cigarettes, drinks, and gasolene for the cruiser. Guests of members are charged six dollars a day, but can only stay as long as no members need their accommodations.

If you should wake up some morning to find yourself in the guest-house, there'd be a very blue sea and a lot of near-by islands peeking in your window, and donkeys braying in the distance. You would breakfast at the main club-house, where there is a choice of wild breadfruit, casabas, and finger bananas, as well as the usual breakfast fare. (Guava marmalade on toast is a thing to remember.) About eleven or twelve, you go down the trail to the beach, which has a cocoanut-thatch pavilion; you can dress and sun-bathe there, and have lunch sent down if you want to spend the afternoon. For the energetic, there is a tennis-court on the edge of the main beach. But, if you are too languid even to climb up the steep trail to the club-house, you can ride on a donkey—the only form of transportation on the island.

After you have helped the sun down with drinks or tea on the terrace and a good dinner, you can choose a book from the excellent library, play bridge, or just sit and look at the fire, which is often comfortable to sit close to at night.

The next day, you might help with the charcoal burning. All the cooking is done with charcoal, and it is fun to help the native boys, who come over each day from Tortola, a mile away, to work on the plantation. You can also help them cut trails, or work on the terraces necessary for growing fruits and vegetables. (All food except meat and eggs is produced on 'Guana.) On moonlight nights, when the tide is right, you can go to the opposite shore to catch lobsters, armed with a long-pronged stick. You poke under rocks, the lobster grabs the stick, and

COUNTRY-CLUB IN THE CARIBBEAN

your job is to haul him in before he lets go. A very worthwhile sport, as the lobsters are delicious, and you can have your own haul for lunch next day.

There is lots of exploring to be done on 'Guana. The highest mountain, eight hundred and ten feet, has never been climbed; there aren't any trails on it, and cutting trails in the tropics is not child's play. There is no question but that the mountain would be named for you if you succeeded in climbing it. You can also explore the cliffs along the sea and take a shot at the wild goats, which are in season at any time of year. (It won't be necessary for you to eat goat's meat, however.) There are wild pigeons and mountain doves that you can shoot at, and terns, bobbies, and man-of-war birds nest along the cliffs.

When you explore the trails in the hills, you will find wild gardenia-trees. Their fragrance, so much spicier than their tamer cousins, is said to reach a mile out to sea, and to have wrecked more sailors than the reefs. With luck, you'll see wild orchids, tiny white or pale lavender ones, and a few wild orange-trees.

There is said to be a haunted cemetery on 'Guana that no one has ever found. The natives who know where it is won't tell, for fear the "hant" will get them in revenge. (If you find it, don't tell any one.) Muskmelon Bay is famous for its bright shells, and Monkey Point for its lovely, flowering frangipani trees.

If you want to go further afield, there are thirty islands within a day's sail; you can use the club sloop, which formerly belonged to Desmond Holderidge of "Escape to the Tropics" fame. She has been changed from a native-type rig to the Bermuda rig, which makes her safer, and can now be handled by one man. The club dories are also at the disposal of the members. The sailing is so good that, for the past four years, the British Government training ship has anchored off Tortola, while future admirals practise tacks and reaches in the channels between the islands. If you bring down your own boat, you can anchor off the beach, or at East End, on Tortola, ten minutes from 'Guana; for Tortola has one of the finest harbours in the world.

The fishing is excellent. Bonefish, kingfish, bonito, amber-jack, and tarpon have all been caught off the island headlands. Marlin have been caught by the natives, who call them "ocean gar," but it must have been by accident, as they don't understand marlin fishing and are no help at all. The club has a twin-engined cruiser specially built for fishing in these waters.

Last winter the people who went to 'Guana were a varied group. Statesmen, painters, writers, magnates of Wall Street, and their wives, children, and friends. But they all found what they wanted on 'Guana Island.

JANE LINDLEY

NOBLESSE OBLIGE

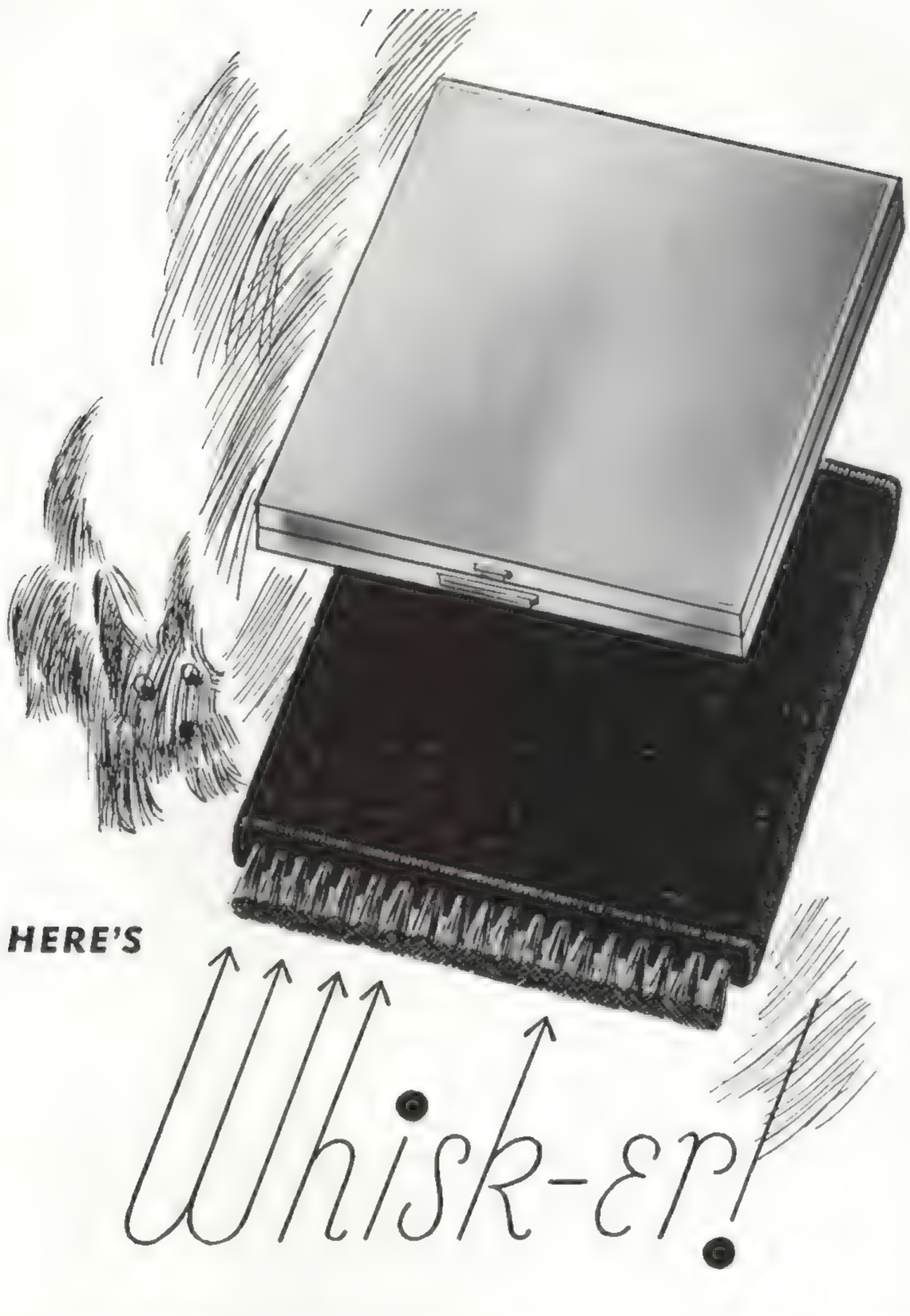
For each of us at springtime—a private Thanksgiving: that we have our health, are glad to be alive, and can get out the moment spring arrives, to work off our pent-up energies. For each of us, too, the obligation of helping those who can't share our colt-in-the-pasture impulses. We can help them—and one way is to buy the Easter Seals that will be sold by the International Society for Crippled Children, from April 1 to 17. A generosity like this does more than benefit the children—it deepens our awareness of our own good fortune.



And here is one called Panel-Art that conditions the figure for the present silhouette. Comfortable wide "Lastex" sections connect a front and rear material panel for the right amount of control. The Thrill top section gives a high and separated bust. A Talon closing on the diagonal misses the hip bone. Seven out of eight women can wear a Panel-Art to perfection. From $7.50 to $18.50. At the better stores.

Sensing the need for foundations to mold the figure in accordance with each season's silhouette, Madame Elsa Schiaparelli selected Formfit to make underfashions to be ready for each new season's dress requirements. The result is that only in Formfit will your figure be up to the minute.

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FOUNDATIONS
Approved by Schiaparelli



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Now it's all over . . . the annoyance of powder sifted all over your clothes when you do your face. Stray bits of dust clinging to black dresses are a thing of the past. This neat trick is "Whisk-er" . . . and it's done with the row of small, efficient bristles that edge this new compact case.

• • •

Now, when you finish powdering, slide your compact back in its protecting envelope . . . dust yourself off in a split second. A "Whisk-er" Compact will take no more room in a bag than any compact cover.

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Square or oblong loose-powder compact, in enamel and gold or silver finish. Its brush-fitted companion case in reptile-grain moiré. At outstanding stores.

● Patent Pending

VOLUPTÉ

COMPACTS AND CIGARETTE CASES • 347 FIFTH AVENUE • NEW YORK

VOGUE'S SPOT-LIGHT

(Continued from page 97) so extravagantly that it takes two hours to comb it out, and for good luck never sings the part now without two of the white roses which Katharine Cornell sent her after the concert performance of Elektra last year at the Philharmonic.

Quite suddenly the spot-light played on Julie Haydon, who has been a promising young actress with practically no plays in which to display her promise. Now, in a spurt of beautiful acting, she gives a soft luminosity, an intense virginal air to the young servant girl whose single great distinction is that she hears Saint Brigid's voice in "Shadow and Substance," that play, so delicate and so strong, about the Irish and the clergy. It does not fall into the bog of being too lushly Irish, too twisted with the fey Irish mind, with the brogue spread like butter on the loyal slice of bread. The Canon, for a change, is not one of those dramatic, dismal holy men with faces and minds like a bowl of cream of wheat. Played exactingly and movingly by Sir Cedric Hardwicke, whose acting always has the rhythm and the rightness, the inevitable slow-moving precision of a steel drawbridge, the Canon is intolerant, a classic intellectual, an æsthete in the high church.

Out of the conflict between that fine rational mind and the believing irrationality of the servant girl, Paul Vincent Carroll has built his play into moving drama. The clergy, incidentally, have made inroads on the season. Some years the stage seems full of duchesses, half-caste girls, reporters, strike agitators, but, this year, it is full of ministers. Sir Cedric Hardwicke is merely the newest. The clergy filled "Barchester Towers," "Father Malachy's Miracle," "Many Mansions"; there is a minister in "The Cradle Will Rock," and even the disreputable "Journeyman" had an itinerant preacher. It's a swing, but I don't know to what.

When Paul Draper used to tap only to popular music, he wore tails. Now, in a dark blue monkey-jacket, tight trousers, and a tieless white collar below his worried, thin face, he dances to Haydn and Scarlatti. (I shouldn't be surprised if he danced to Gregorian chants in the new Goldwyn movie, which already has bunched Jascha Heifetz and Maxine Sullivan.) Lithe, sharp, and sure, Draper has a quality which is lacking in Fred Astaire, Bill Robinson, and Ray Bolger. Dancing as though he were doing it for his own intellectual enjoyment, he is the professional with an amateur's intense pleasure in his own skill—like a gentleman jockey who can win out against Workman, Coucci, or Wright.

And the spot-light glares on Howard da Silva, in "The Cradle Will Rock," who grabs the play by the throat and swings it his way; on Raphael Soyer and Leon Hartl, who are exhibiting their new paintings; on Ina Claire, who is playing the Duchess in "Once Is Enough," with tortoise-shell glasses and her hair parted low on the side, like a hunting duchess; on Harold J. Rome, whose music for "Pins and Needles" is the freshest shot to song-writing since the Garrick Gaieties; and on Jean Sablon, who sings the way Chevalier used to make you feel.

TO OUR CONTRIBUTORS

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Don't miss this hit!

THE BETTER STORES*
PRESENT
"SIGNS OF SPRING"
A BRADLEY PRODUCTION
MARCH 7TH TO 12TH

Knock-out of a fashion show! Large and excellent cast, modeling Bradley knits in glamourous "gay deceiver" styles . . . devastatingly simple town costumes . . . and casual country togs. Bradley's "SIGNS OF SPRING" has a timely fashion plot, and gives you plenty of pointers for a good-looking Spring wardrobe. It brings sophistication to the fashion run-way, and lets you know what's going on in knits. Big features are the stunning slim lines (as in the classic costume of chenille illustrated) . . . the sheer Spring textures . . . the unexpected colors . . . and the clever what-will-they-think-of-next accessories. Enough fashion facts to keep every woman's interest at boiling-point!

BRADLEY WEEK

MARCH 7th TO MARCH 12th

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BRADLEY HAPPY MEDIUMS

are cut in half-sizes—knit to fit those who are a little shorter and plumper than average. Sizes range from 14½ to 26½.

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are daytime dresses designed for club workers, "family chauffeurs," business girls, sportswomen. All flattering in fit, wearable—and, in some cases, *washable!*

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found in Bradley's Scotch Mists are good-looking, good-wearing tweedy knits, tailored along London suit lines. Slick as something from a man's shop!

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IT'S Kay Dunhill FROCKS OF

GENUINE 'SHAGGYSPUN LINEN



These are the julep-cool classics that you see at Newport as often as at neighborhood beaches. For these wise frocks in Shaggyspun are wrinkle rebels with all the good taste and refinement that keep Kay Dunhill America's pet designer.

No. 622 (left) — "Queen's Taste." Immaculate fly-front frock with concealed zipper closing and raffia belt.

No. 623 (right) — Country Club favorite. Two-piece with beautifully gored skirt and rich two-toned buttons.

Both styles in London tan, green, copen, pink and white Shaggyspun. Sizes 12 to 20. $6.50

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AT YOUR LEISURE



Pink, no longer merely pretty, but extremely smart, is the colour of this silk-and-acetate crêpe négligé with a wide shirred "Lastex" band at the waist, a Talon-fastener up the front. Altman; Marshall Field, Chicago

AMERICA'S FASHIONS

(Continued from page 86) Look for new coalitions of plain and print. One that has never been seen before is a coat (page 90), the upper half of which is black wool, the lower half of printed crêpe—the same printed crêpe that appears in the dress. Another is an outfit for lunch in the country—a pleated skirt of purple, caramel, and wine printed crêpe worn with a wine wool sweater and caramel cardigan.

Look for new pacts of plain and print at night, too. A dinner-dress that is really a sports dress elevated to the formality of evening—a navy-blue blouse topping a full skirt of a bold flower print. Or an evening coat of printed crêpe on which flagrant flowers scrawl—an ankle-length coat that you can wear over pantaloons in the house or over a dinner-dress to the theatre.

Look for pale gloves and pale hats. Pale yellow, blue, pink, or mauve suède gloves and hats in the same shades worn with black or blue suits. Or look for vivid gloves and vivid hats —fuchsia, grass-green, or violet gloves and enormous straw cart-wheels in the same shades to wear with flower-printed dresses for afternoon.

Look for that new species of pancake beret that's nothing but a disk of mustard-yellow felt sitting on your head like a doily—page 92. For a great felt sailor with two yards of veil twisted around it—page 102. For a red felt hat that is shaped like a salad bowl. For a grey hat that apes the form of a sponge-cake tin—page 110.

Look for suède. A pink suède jerkin built like a waistcoat, but given the benefit of short knitted sleeves. A raspberry-red suède jacket to wear over a country suit of turquoise tweed.

Look for felt. A bright red felt bag saddle-stitched in blue. Short blue felt gloves, saddle-stitched in red. A pale blue or pink felt bolero to wear in town.

And, finally, look for some of those fly-weight girdles and all-in-ones that have arrived this spring to control you. Some of those on pages 114-115 weigh no more than a string of pearls.

OUR PRIX DE PARIS WINNER WRITES

(EDITOR'S NOTE: This is a Prix de Paris winner's eye-view of Paris—a letter written to Vogue's editor by Virginia Van Brunt, who won first place in Vogue's 1937 Prix de Paris. Miss Van Brunt sailed in December for six months in Vogue's Paris office—part of the award which provided for six months employment in Vogue's New York office and six months in the Paris office.)

Dear Mrs. Chase.

If any one had told me, when I sent in my entrance blank for Vogue's Prix de Paris, that a year later I'd be sitting here in Paris a few minutes' walk from the Place de la Concorde and the Louvre and Arc de Triomphe, I wouldn't have believed it. Yet I did spend six months in Vogue's New York office, and I did walk up the gang-plank of the *Washington*, and I am in Paris!

We had an absolutely perfect trip across—I sat at the captain's table, which helped add to the thrill of my first crossing. And once the captain took me up to the official sanctity of the bridge to show me all the charts and gadgets which make the Atlantic Ocean seem as simple as a duck-pond. (To him, at least.) He even let me steer the *Washington* for a few minutes of its transatlantic voyage—but my triumph was short-lived when I discovered that a mechanical steering device had been doing the work all the time.

I'm living on the Champs-Élysées—just two blocks from the office in one direction, and two blocks from the Arc de Triomphe in the other—with a very nice French family. (For the sake of my French.) They have a beautiful and well-managed apartment, with at least fourteen rooms that I've seen, and at least four maids that I know of. They like me to be in at twelve o'clock, which is no hardship, for nothing of much interest goes on in Paris after that hour. (To my great surprise.)

Already, I've seen quite a few of the important couturiers —Schiaparelli, Suzy, Agnès, Louise Bourbon. As I write, it's just before the Collections, and everything is fairly quiet. (At Agnès, I had a perfectly wonderful time trying on all the hats.)

Even in this short time, I've fallen completely in love with Paris—the narrow little streets that curl crookedly wherever the spirit moves them; the silly, undeveloped-looking cars, with horns varying from a pathetic bleat to an irate blast; the way people wander down the streets with loaves of French bread like baseball bats tucked under their arms; the unpretentious French restaurants with superb food and homy little brackets on the wall, where regular patrons file their napkins from meal to meal.

And I've been doing quite a bit of sightseeing, in my spare time. I spent an entire afternoon at the Louvre, wandering in and out and looking at everything, and finally getting lost among the mummies and tombs of the Egyptian section. Another time, I walked through the Tuileries gardens, to see first-hand the Place de la Concorde where Napoleon once reviewed his troops. And once, I went to Notre Dame, great and old and majestic. (I want to see it again when a service is going on, instead of clattering with tourists.) I've poked, too, among the funny little bookstalls that are strung all along the quays. They sell everything imaginable—from the most pompous and dignified French classics to *Modern Romances*, purely American, with a blonde on the cover. As side-lines, they have maps, jewellery, fashion pictures, and even charts depicting the growth of the mushroom!

All in all, I'm terribly glad that I did enter the Prix de Paris. I'd like to thank you for those first superlative six months with Vogue in New York, and for your kindness and that of all the staff. I don't believe I could ever tell you how much it meant to me—nor how thoroughly I'm enjoying Paris. Being here, and with Vogue, couldn't be more perfect.

Devotedly,

VIRGINIA VAN BRUNT



A soft couturier bag that boasts of brilliant versatility. It adds a bit of zestful spice to tailleur, haughtiness to prints and suave town sophistication to casual clothes. Calf and patent. In all the important spring colors. From a distinguished selection of Shur-Tite bags.

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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mrs. H.H.L.: When should finger-bowls be served on dessert-plates with dessert silver, and removed from the plates prior to passing the dessert? When should they be passed at the end of the dinner? Is it necessary to place both dessert-forks and dessertspoons on the plates in cases where either one is obviously sufficient?

Ans.: Finger-bowls are placed on the dessert-plates with the silver used for the dessert course of an informal dinner. At a formal dinner, the dessert-plates are brought in with the silver alone, and the finger-bowls are set down when the dessert-plates are removed. A fork and spoon should always be on the dessert-plate, whether or not both are necessary.

Mrs. L.S.: Please outline for me a wardrobe for a ten-day trip to Bermuda this spring. I shall stay at a hotel, and would like to participate in all the usual sports.

Ans.: The spring months in Bermuda should be warm, and summer sports clothes will be your principal requirement. If you are staying at one of the large hotels where there is dancing every night, you will need more evening clothes than if you stay at one of the more informal guest-houses where spectator sports dress and lounging pyjamas are generally worn.

It is customary to dress for dinner on shipboard. During the day, sports clothes only are worn. You would be wise to sail in a tweed or wool suit and top-coat, since the first and last days of the boat trip will probably be chilly. Below is an outline for a wardrobe that is more than adequate for your needs:

1 tweed or wool top-coat
1 tweed or wool suit
3 sports dresses
1 knit costume
2 spectator sports dresses
2 or 3 dinner-dresses
1 evening dress
Shorts, slacks, or play-suits; divided skirt for bicycling, blouses and sweaters

Mrs. E.S.C.: What is the proper form for a birth announcement? Is it correct to inform one's acquaintances, as well as friends and relatives?

Ans.: There are three ways of announcing the birth of a child. Letters may be written to friends who may want to know of the event. Telegrams may be sent to relations and to friends. You would telephone the news to those most anxious to hear about it.

Sometimes, a tiny card with the baby's name engraved on it is attached with a white rib- (Continued on page 143)

BALANCE YOUR FIGURES



Red Milan straw sailor, with a flattering, shady brim and a low black grosgrain crown. Wear it slanted. Bonwit Teller; and Marshall Field

Single-breasted coat of black wool, with slim vertical lines, soft lapels, semi-belted back. Around $65. Squared-off black felt beret. Lord and Taylor

Pink—the piping on the shirred panel of this black crêpe dress; the bouquet of flowers. About $70. Rose suède beret. Bonwit Teller

ANSWERS TO CORRESPONDENTS

(Continued from page 142) bon to the mother's visiting-card, and these are sent to friends of the family. While this is a congenial custom, it is not a particularly smart one, although it can not be considered incorrect from the standpoint of etiquette.

If you wish to send the announcement to the newspapers, the proper form is as follows:

> Mr. and Mrs. Albert M. Jerome, junior, are receiving congratulations on the birth of a son on February 19, 1938. Mrs. Jerome, formerly Miss Hazel Grey, is the daughter of Mr. and Mrs. William L. Grey.

Miss C.H.: I would like some information about clothes of the proper weight to be worn on a month's trip to Mexico City during March.

Ans.: Since it is always cool and often quite cold in Mexico City because of its altitude, prints and town clothes are worn. Your woollen clothes, in spring and autumn weights, would be suitable. Formal evening dress is not required, excepting in the diplomatic set. Otherwise, cocktail and simple dinner-dresses are adequate. If you go by boat, you will need sports dresses, pastel knits, slacks, and bathing-apparel. By train or plane, only dark tailleurs would be necessary.



germaine monteil *creates for Neiman-Marcus a supper dress in clinging Crepe Giselle and crisp white piqué. For those "little season" occasions when you don't dress but do want something definitely important.*

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST



The girls the camera likes must be narrow-hipped and broad-shouldered or give that illusion, and that's where DORIS DODSONS step into the picture. They're designed to do just that. When you add to the unique charm of DORIS DODSONS and McKay's new KAY-YONG fabric, a grand nubbed shantung-weave of imported SNIA spun rayon . . . small wonder all the girls are becoming DODSON devotees. . . . Merry small prints on light grounds, in brisk clean-cut modern designs . . . aqua-sec treated, water repellent and perspiration resistant. Sizes 11 to 17. . . . Priced at about $6.50

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IF YOUR FAVORITE SHOP DOESN'T HAVE THEM . . . WRITE TO DORIS DODSON FOR A CATALOG OF STYLES. . . . 1531 WASHINGTON AVE., ST. LOUIS, MISSOURI.

SURREALISM IN PARIS

NOWHERE else can chichi reach such sublimely ridiculous heights as in Paris. And the latest proof of this was the opening of the International Surrealist Exposition at the Galerie Beaux-Arts, photographs of which are shown on pages 106-107. The invitations were for ten P.M.—evening dress obligatory. The fashionable guests began arriving at the Exposition at about eleven—to find a cordon of police on the Faubourg Saint-Honoré holding back an enormous crowd. The Galerie had been filled to suffocation point by ten o'clock.

The scene on the street was very diverting, with Dali running up and down, explaining to his friends that they must come back in an hour when the crowd would have thinned out. The only object upon which the late-comers could feast their art-interested eyes was an old Fiat taxi draped in ivy, with a wax woman—also draped in ivy—in the back seat, live snails crawling over her, and rain pouring down on her from the taxi roof. The wax driver had a skull on his head. The taxi rain dripped onto the pavement, and soaked the guests' evening slippers.

Jean-Michel Frank, the decorator, whose shop is next door to the Galerie, opened the doors, and entertained the late arrivals. He, too, had his touch of Surrealism—a lounge designed by Dali in the shape of a large red mouth, of ciré satin.

Just before midnight, the Exposition doors finally opened. The walls of the corridor were lined with mannequins—each one dressed by a different Surrealist artist. One dummy had a chalk-white body with water-lilies here and there, a green beetle on her mouth, and tiny green lobsters on her body—the whole veiled in green tulle. Dali's mannequin had Schiaparelli's shocking-pink knitted helmet on her head, a penguin on top, a broken egg on her chest, and tiny coffee-spoons all over.

The corridor led to Dante's Inferno—a big room unlighted except by a street brazier in the centre, filled with blue illuminated coal. The ceiling was hung with sacks of coal that just missed your head. There were hundreds of people, and no air. In one place was a muddy pool with ferns growing around the edge, and in the pool a woman was dancing, with a hammer in one hand and a plume in the other. Near-by an old-fashioned phonograph with a horn was running at full speed—but no sound came out. A hand was suspended over the disc, casting lovely moving shadows as the disc revolved, and a pair of legs extended from the horn. On the walls were hung Surrealist paintings, which ardent admirers examined with the help of electric torchlights.

A second room was filled with Surrealist objects at their finest: a wheelbarrow lined in quilted satin; two hands and arms in a bird-cage; a pair of Victorian pantaloons on the ceiling; a fur umbrella—and André Breton's really beautiful exhibit—an antique Spanish chest standing on women's legs.

Unrest, claustrophobia, a feeling of some terrible disaster hung over the rooms. Out of the shadows, familiar faces loomed up, and then disappeared; the lovely blond head of Mrs. John Wilson (Nathalie Paley) against the coal sacks; Bettina Bergery, being very interested and unafraid, saying it all reminded her of her childhood; Bérard, walking through quickly; Edward James standing patiently against the wall, waiting for the dancer to come out again and play in the mud puddle; Schiaparelli in paillettes; Madame Ralli, small and smart—and anxious to get out.

What fashion points will be inspired by this Exposition? Will our clothes become quite macabre? Will we wear light bulbs in our hair in the evening? Will we wear phosphorescent clips? Or bird-cage hats, and spoon buttons perhaps?

At a luncheon the next day, feeling ran high. "It's *démodé*." "It's false." "It doesn't even shock you any more!" "Unhealthy art." "Boring."—Parisians had eaten their favourite chichi dish—and found that it gave them indigestion!

BETTINA WILSON

REFERENCES REQUIRED

By Rita Halle Kleeman

SHE was a perfect maid. In long years of housekeeping, I had never had a better cook, a girl more spotless, so likeable a personality. But on her fourth day with me, she was found, face down on the kitchen floor, dead drunk. Her references had been excellent. I telephoned the woman who had given her the best of them.

"Did you know of this weakness?" I asked.

"Yes," she replied, coolly, "that is why we let her go. But I wanted to get rid of her without trouble, and, anyway, I hated to keep her from getting a place."

By one of those coincidences that happen in fact, but that would never be believed in fiction, a few moments later a former cook called me by telephone.

"Diss iss Anna," she began in a truculent tone. "I am vorking here in Mrs. Jason's house, and I vant to know vy you tell her I quarrel vit everybody. She tell me you say I vas a fine girl in my vork, but that I fighting all the time. And her husband, he iss a lawyer, and he vill write you a letter, maybe, to see vy you try to keep me I shouldn't get a place."

When I told the story at a dinner-party that evening, I started a storm of argument. To tell or not to tell the truth.

"Of what value are references if one can mention only the good?" asked one woman.

"Yes, but I know some one whose honesty cost her $250 in settlement of a libel suit," replied another. "Can we *afford* to be honest?"

A little jittery about Anna and the lawyer-husband of the outrageous Mrs. Jason, I set out the next morning to ascertain just what the law was, and whether my own frankness was likely to cost me my patrimony or put me in the hoosegow. And this, my sister housewives, boiled down from all the heavy tomes I consulted, and, shorn of the whereases and the wherefores, is what I found.

ALL WITHIN THE LAW

Communications between you and those to whom you give references come under the doctrine of "qualified privilege," even though the communication be made voluntarily, and not in response to an inquiry. The one exception to this—and more of it later—is when the servant can show "implication of malice" on your part. Moreover, you may not only discharge a servant, but you may, with assurance of immunity from liability, state your reasons for doing so, even though they involve a charge of criminal conduct, and the charge is made in the presence of a third person. Again, there is but one qualification—that you are telling the truth.

Even more, the law holds that it is up to the servant to prove the falsity of the aspersions rather than upon you to prove their truth, for, "if it were understood that, whenever a master gives a bad character to a servant who has quitted his service, he may be forced...in justification of his conduct as master, to prove the particulars which he has stated...it would be impossible for any master...to give any character but the most favourable to a servant." And, as the law books go on to say, "it is of importance to the public that characters be readily given."

That, my good women, leaves you very little justification for rationalizing as fear of the law your indifference in easing thieving maids or carousing butlers into other people's houses. Nor can you rationalize it on the ground that you are just too kind-hearted to keep out of a place (Continued on page 146)





REFERENCES REQUIRED

(Continued from page 145) a poor wench in the clutches of the liquor habit. After all, it is not kind-hearted to pass off on neighbours a candidate for the State Penitentiary or the Keeley Cure. If the maid is merely untidy, or not too good a cook, you may be able to ease your conscience with the feeling that, after all, those things are matters of taste or of differing standards. But if you recommend a maid who is dishonest, or a drunkard, or immoral, or who has psychopathic tendencies, that is something else again. Yet there are records of innumerable cases in which just this has been done by women who "hated to keep a girl out of a place."

One of these noble souls—a city dweller—recently gave a satisfactory reference to a maid who had upset her by talking constantly of men who followed her on the street and of eyes that followed her in the dark. When the suburban mother who had accepted these references in good faith, telephoned to say that she had discovered the maid muttering incantations over her child's crib in the night, the noble soul said she had not mentioned the maid's strange illusions because she had thought she would be all right in the country.

She did not even have the stop-go conscience of the woman who, after starting to give a maid a good reference, stopped suddenly to ask whether the prospective employer had any children, and, receiving an affirmative reply, quickly added,

"Perhaps you oughtn't take her then, for she is quite immoral and taught my children some bad habits."

If you are a timid soul and afraid of some powerful Katrinka, it is not necessary to refuse to give a reference. You can always word one in such a way that what you leave unsaid means more than what you say. And if your neighbour, Mrs. Dumb Bell, accepts a reference which says merely that Bridget Mahoney is a good cook—and nothing further—it is her own fault if she finds Bridget gone the next morning—with the best silver. Or if she finds that you seem to have run out of ink just after writing that Yetta Yonson was neat and clean, she should not be surprised if Yetta does not know quite how long it takes to boil three-minute eggs. But if she gets a reference saying that you found Bridget or Yetta a good cook, clean, sober, and honest, she ought to be able to take it at face value.

IN WHICH THE MAID MAY SCORE

I spoke before of the exceptions to the laws that protect women who wish to give honest references. But the law which, in general, tries to be fair, protects the maids as well as the mistresses. So you can't go to the other extreme and tell malicious falsehoods to keep a maid whose departure you resent out of a place. That qualifying "implication of malice" will protect Bridget or Yetta against you. Nor can you, just because she happens to be a maid, put on your bonnet and go down the street slandering her.

The New York Court of Appeals definitely states that the words to which "qualified privilege" may be extended, must be "in relation to the servant's particular trade or vocation, which, if true, would render him unworthy of employment; and the Court decided that the woman who said, 'You are not aware, Mrs. C., what kind of a girl you have in your service, for I can assure you she is often out with our married man,' was guilty of libel; but they found that the one who, after dismissing a maid for alleged drunkenness, wrote to the office from which she had engaged her, stating the reason for the dismissal, and declining to give a reference for her without mentioning her weakness, was not guilty.

So the women who, equally as dishonest and unfair as those who blithely give unjustifiably good references as the path of least resistance, make undeserved implications for reasons of

REFERENCES REQUIRED

vengeance, may find themselves answering unpleasant questions in a courtroom some day. As, you will remember, the maid servant in *Tom Brown* said.

"To be sure, ma'am, one's virtue is a dear thing, especially to us poor servants; for it is our livelihood, as a body might say."

I myself once took a maid whose mistress of nine years refused, with all sorts of unspecified implications, to say anything good of her; and when I remember the long years of loyal service that Angela gave me, I regret that I did not then know what protection the law might have afforded her.

I go even further and believe that servants going into households of which they know nothing should be as entitled to ask for, as to be asked, references. Years ago I wrote an article expressing that belief, and I still hold it. In a relationship as close and personal as that between mistress and servant, in which the one actually lives in the home of the other, it should be possible for each to get an honest statement about the other. Perhaps, if that were the custom, there would be many women who would have to resort to some of the tricks that unworthy servants use to-day.

Did you ever have references offered you that stopped short a year or two before they were presented? That, my naïve madam, was probably the time when she began drinking; so don't believe her if she tells you that it was when she went back to the old country for a visit, or to bury her grandmother or something. And if she tells you that she can give you the best of personal references, but please not to telephone before six, when her lady will be in, try the number about five; that won't give her time to get back and give herself the sort of references she feels you would like to have. Or if she presents you with perfect references on Mrs. Van Whoosit's violet note-paper, which lament that Mrs. Van Whoosit's departure for Europe forces her to give up this treasure, you might check further; there is always the possibility that the note-paper was lifted from Mrs. Van Whoosit's desk in the course of a search for the jewels.

There is one more trick for which you should be on your guard; that is the one of offering references honestly earned—but not by the person presenting them. This is a rare method, and one used usually only by some one with definitely dishonourable intentions, and a willingness to adopt the name on the reference, in the cause. An inquiry of the former employer as to the appearance of the applicant is your best bet in checkmating this one.

All these and more I ran into in my search to ascertain what was likely to be done with my remains when Anna and Lawyer Jason got through with me. And I sighed for the comfortable pre-War German system by which each maid was given a little book containing her description, into which, with the regularity of a goose-step, the government carefully stamped her references, a little book which she treasured as she did her honour and her front teeth. And since duplicates were on file in her well-regulated homeland, you did not have to accept, without checking, her statement that she had had a "character" in Germany, but had lost it on the voyage over.

Of course, we don't really want that sort of thing in this country; nor ought we to need it. But we should be able to expect of one another as housewives, the protection of fairness, honesty, and decency in the matter of references, the application of the Golden Rule to the protection of the family silver.







ACCESSORIES TO GO WITH GREY

Vogue Finds of the Fortnight

TO wear with all those grey clothes on pages 110 and 111—here and on the opposite page are new, inspired accessories. Rosy-red alligator, for one thing. (You'll hear a lot about reptile this spring.) And sleek patent leather, a perfect choice for sandals, opera pumps, Oxfords, and bags. And felt, red or blue. And your old pet, pigskin. All of which, with grey, give you a push at the starting-line.



FELT AND PIGSKIN—two infallibles. Carry, with your grey suit, Lewis' outsize satchel bag of deep red felt, saddle-stitched in blue. It costs only around $8. Saks-Fifth Avenue

• And put your hands into the navy-blue felt gloves, their palms of navy-blue perforated suède, hand-sewn with red. For these, you need pay no more than $5. Saks-Fifth Avenue

• On your lapel—a red felt carnation. About $1. Bonwit Teller

• A finishing touch for your suit—a navy-blue and red striped cotton shirt-waist. Priced at about $5. Altman

• With your country grey tweeds, stow things into this box-shaped pigskin bag. Around $13. Abercrombie and Fitch

• Do your tramping around in these Oxfords of brown reversed calf. Around $11, and an excellent buy! Lord and Taylor

• Or the shoes at the right—Delman's monkish half-boots. natural pigskin with calf. For about $19. Bergdorf Goodman

• Bacmo's classic hand-sewn pigskin glove. About $5. Macy's

• Natural pigskin belt by Criterion, for about $2. You will find this at Best

• Bracelet of wide gold metal links. About $8. Bonwit Teller



ROSY-RED REPTILE—alligator to be specific—is a lively new touch to brighten grey clothes for either town or country • Above is a sturdy pouch bag of alligator in this attractive new rosy shade; it costs in the neighbourhood of $15. Best • In the same shade, too, are those gloves of suède with narrow cuffs of alligator. For about $6. Macy's; Marshall Field • Criterion's rosy-red alligator belt. About $6. Bonwit Teller

PATENT LEATHER, with its shiny accents, is another fine accompaniment for grey. The Koret sack-bag of patent leather, below, is lined with beige suède. About $11. Bergdorf Goodman • La Valle patent leather sandals. About $15. Saks-Fifth Avenue • Let your gloves be these Kislav white doeskin. About $6. Best • And to complete the outfit, wear these Castlecliff coral and gold metal beads. Surprisingly, only about $6. Bonwit Teller



NYHOLM



MY CHOICE IS GLOWING LILAC
IN BRAEMAR'S "SCOTCH COMPANIONS"

Two of my very closest pals are these Peck & Peck Cashmere Companions in *lilac*. On or off, they're always with me—always on deck to freshen up the scene and bolster my spirits. Lilac *does* that for me—and this new Braemar shade has everything but the lilac scent. Take a low bow you canny Scotsmen—you've made Spring sweater news again! Also in white, dusty pink, turquoise, light blue, Jack Rose. Cardigan, 18.95. Pullover, 15.95.

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ADDED FOOT-NOTES



A patent leather opera pump by Palter DeLiso; gabardine Oxford; Palter DeLiso's blond calf pump with high-built heel. Bonwit Teller



Emerald-green kidskin, draped to one side like a Regency valance. Right with almost every colour for evening. From I. Miller



The new "711" last is ideal if your toes are short, ably deceptive if they're long. Gabardine-and-calf classic tailored Oxford. From Best



Schiaparelli designs a gabardine afternoon pump with bands of stitched calf. A Laird Schober shoe at Franklin Simon



Black Bucko is still a favourite with tweeds. It's shown here in a shoe with squared-off toes and contrasting lacings. At Hanan

BAKER

FOR PEDESTRIAN TRAFFIC



Left: A black Bucko sports Oxford, the sole outlined in red; and a gabardine pump with a lattice of patent leather; J. J. Slater



Leather: calfskin. Colour: one of the new bright browns. Hidden elastic lets your foot slide easily into the shoe. Franklin Simon



A classic patent leather opera pump, a steadfast shoe fashion that gives just the right accent to printed dresses. From I. Miller



It has a crisp, distinguished look that goes with perfect tailoring: a navy-blue calf-and-suède shoe. Find this at Lawrence Parker



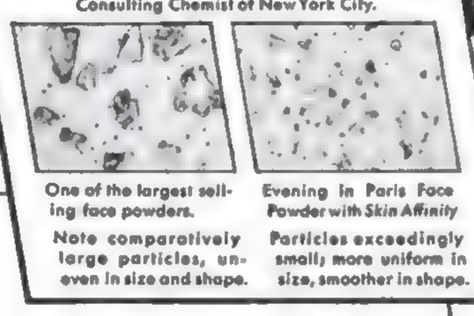
Wide, wide bands of calf on a high-heeled gabardine Oxford. You'll wear it with your not-too-tailored suit. You'll find it at Altman

From Paris Comes the Idea



SKIN AFFINITY*
...the Thrilling Quality in
THE NEW EVENING IN PARIS
FACE POWDER

Let the microscope prove it to you
Photomicrographs made with the assistance of Dr. Clarence P. Harris, Consulting Chemist of New York City.



One of the largest selling face powders. Note comparatively large particles, uneven in size and shape.

Evening in Paris Face Powder with Skin Affinity. Particles exceedingly small; more uniform in size, smoother in shape.

Never before in one face powder...this combination of beauty advantages

1. Exquisitely smooth, translucent.
2. Looks superbly natural.
3. Refines, softens features.
4. Covers the skin better.
5. Maintains loveliness longer.
6. Beautifies BOTH dry and oily skins.
7. Clearest, most flattering shades.

KEYED SCENTS—Evening in Paris Perfume, the "fragrance of romance" scents all the exquisite Evening in Paris preparations. Use it with your other Evening in Paris preparations to avoid "clashing odeurs". Evening in Paris Perfume, 55c to $10.00.



Completely new... the first face powder to combine the best features of light and heavy textures!

TRY IT...and you'll exclaim: "I've been using only half a face powder until now!" For here's the first face powder to give you the most desirable qualities of *both* light and heavy powder textures! Beauty experts have named the amazing quality in this new Evening in Paris Face Powder "*Skin Affinity*"... Because it actually seems attracted to your skin, it goes on so smoothly, stays on so evenly and so long! Such superior staying and covering qualities usually have been associated with a "heavy" face powder, but this new Evening in Paris texture is super-fine, super-light! It is especially flattering, because Evening in Paris colors are vividly warm, clear and glowing. At drug and department stores everywhere. Generous, enlarged box, $1.10.

*Trade Mark

Evening in Paris
BOURJOIS

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Longer nails—streamlined nails are the fashion. So Revlon offers PROLON, a new and different preparation which tends to prevent nails from splitting and cracking at the ends. PROLON is a white creamy liquid, dries quickly, is easily applied. Only one coat is needed to provide a hard smooth base for your Revlon nail enamel and a real protection for your nails. Ask your manicurist about PROLON. Available wherever Revlon is sold.

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NEW YORK CITY
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SOCIETY

BIRTHS

NEW YORK

Berle—On December 9, to Mr. and Mrs. Adolf A. Berle, junior (Beatrice B. Bishop), a son, Adolf Augustus Berle.

Brown—On December 25, to Mr. and Mrs. F. Gordon Brown (Natalie Ponvert), of Glen Head, Long Island, a daughter.

Graham—On December 14, to Mr. and Mrs. Robert Lincoln Graham (Mary Geohegan), a son.

Haight—On January 12, to Mr. and Mrs. George Winthrop Haight (Mary Lillian Uppercu), a daughter, Laura Uppercu Haight.

Katte—On December 21, to Mr. and Mrs. Edwin B. Katte (Elizabeth B. Merrill), a daughter, Elizabeth Sandra Katte.

Lewis—On December 4, to Mr. and Mrs. John B. Lewis (Jeanne Leonard), of Glen Head, Long Island, a daughter.

Moore—On December 26, to Mr. and Mrs. Charles A. Moore, third (Sarah Woodward), a daughter.

Mosle—On December 15, at Woodward, California, to Mr. and Mrs. Willian B. Mosle (Anne Brackenridge), a son, A. Henry Mosle, second.

Norman—On December 21, to Mr. and Mrs. Bradford Norman, junior (Eleanor L. McKnight), a daughter.

Ottley—On January 15, to Mr. and Mrs. Gilbert Ottley (Gladys H. Graham), of Locust Valley, Long Island, a son, Philip Graham Ottley.

Pearce—On January 14, to Mr. and Mrs. Arthur W. Pearce (Marion Gengler), a daughter.

Phelps—On January 1, to Mr. and Mrs. Thomas W. Phelps (Rosalie Greenleaf Bailey), a daughter, Rosalie Greenleaf Phelps.

Reed—On December 12, to Mr. and Mrs. Charles Meredith du Puy Reed (Mary A. Lord), of Larchmont, New York, a daughter, Anne Meredith Reed.

Smith—On January 25, to Dr. De Witt Hendee Smith and Mrs. Smith (Mary Campbell Smith), a daughter, Audrey Hendee Smith.

ALBANY

Howell—On December 24, to Mr. and Mrs. John A. Howell (Agnes Newbold Williams), a son, Thomas Tiffany Howell.

BOSTON

Woodman—On December 17, to Dr. Charles Woodman and Mrs. Woodman (Helen E. Swann), of Gladstone, New Jersey, a son, Anthony Gray Swann Woodman.

CHARLOTTE, NORTH CAROLINA

McDonald—On December 14, to Mr. and Mrs. Samuel Howard McDonald (Frances Lineberger), a daughter, Mary Ann McDonald.

CHICAGO

Beltz—On December 18, to Mr. and Mrs. Charles Robert Beltz (Amy Ferguson), a son, Charles Robert Beltz, junior.

ELMIRA

Seely—On November 23, to Mr. and Mrs. John Madison Seely (Julia Partridge Dow), a son, Baird Lyman Seely.

FLINT

Burroughs—On December 5, to Mr. and Mrs. James Burroughs (Mary Helen Stuart), a daughter, Ann Stuart Burroughs.

Mott—On December 4, to Mr. and Mrs. Charles Stewart Mott (Ruth Mott Rawlings), a son, Stewart Rawlings Mott.

MEXICO

Morris—On November 28, to Mr. and Mrs. Winston Sherwood Morris (Elizabeth Taylor), of Colonia Hipodromo, Mexico, a son, Robert Taylor Morris.

MONROE, GEORGIA

Roberts—On November 27, in Atlanta, Georgia, to Mr. and Mrs. James McMullan Roberts (Clara Knox Nunnally), of Monroe, Georgia, a son, James McMullan Roberts, junior.

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Crinkle-Crepe spreads, with a bold big hand-appliqued monogram lend crisp coolness to warm weather decorative schemes! Trimly tailored . . tubfast . . and they never need pressing. Inviting shades, with a choice of three smart monograms and piping to match. The single size is about $6.00, the double size about $7.00 . . at important shops every where

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California Artificial Flower Co.
147 BLOUNT STREET, PROVIDENCE, R.I.

PARIS COLLECTIONS

(Continued from page 65) with flowers or ribbon—page 85. And Reboux's hats have the irresistible allure of Toulouse-Lautrec's paintings—great rolled brims tied up with veils.

VIONNET likes boleros for day—black ones over white vests or dark velvet ones over printed dresses. In her soft-belted jacket suits, colour combinations are the things that catch your eye—tobacco-brown, for instance, is linked with yellow, raspberry with purple. At night, she emphasizes contrast again—putting tiny bodices in one colour over soft gored skirts in another. Her bouffant organza and tulle dresses have a fairy-tale airiness. Long chiffon capes or short pleated ones hover over everything.

CHANEL promotes the moulded waist and diaphragm, soft skirts that are often tucked in front, and never clinging in back, and broad shoulders. Her jackets are short and pinched-in at the waist. Her short boleros go over fitted vests. Her sleeves are full-ish, sometimes rounded, with epaulets broadening the shoulders.

Many of her evening dresses have corselets, inside or outside, that do wonders for your figure. Shoulders are bare, skirts often full—but never, never around the waist. White is outstanding—vitalized generally with black lace. On your head, she puts horsehair halos filled with flowers. On your hands, gloves with bows or white lace cuffs.

PAQUIN leaves a strong impression of black and white. Black jackets—short, one-button ones—are piped with white braid or striped with white lace. Grey suits are piped in black and have neat white shirts. Loose jackets are lined with plaid to match its plaid dress. And all through Paquin's collection are stripes—worked diagonally, vertically, horizontally. For evening—there are beautiful black and white studies—organza or chiffon spiced with black net or lace; (Continued on page 154)



a "Wear-Right" glove exclusive

"LANCASHIRE"
A gay alliance of leather and "Two-Plex" Suede Fabric in contrasting colors—in the new Spring shades.

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FLOWERS OF THE MONTH

handkerchiefs

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FOR EVERY MARCH MOOD

DAFFODILS and VIOLETS

Gather your own supply first, of course — but snatch up as many of the March flower prints as your purse and your favorite counter will stand! You'll be blessed for giving them on birthdays — at showers — for every March occasion all month long.

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THE ARCH PRESERVER SHOE FOR Youth

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Gay, youthful, and wearable is this shaped bolero belt, tailored with the new back closing and agleam with metal lacing. It stands for the fashion foresight and detail of workmanship for which the Schaffer name is known.



Breton
$1.50

Of supple shoe-patent leather in all the new glowing colors. Look for this belt-mark which identifies all Schaffer Originals at leading fashion shops.

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WORLD'S FOREMOST MANUFACTURER OF QUALITY BELTS FOR WOMEN

PARIS COLLECTIONS

(Continued from page 153) and ruffled gipsy silhouettes with vivid stripes or prints.

SCHIAPARELLI brings the circus to town. See page 69. Clowns, horses, elephants, whips, acrobats, merry-go-rounds traipse over prints, buttons, hats, and jewels. The heights of fantasy are reached by clown hats, squashed toppers, crowns as dizzy as a scenic railway, Surrealism in inkwell-shaped toques complete with quills.

But under all this delightful nonsense, there are beautiful clothes. Bust-length boleros flip over corselet-waisted printed dresses or high-waisted skirts and white blouses. Her famous short-jacket suits appear in heavenly shades—tobacco, greyish pink, greyish green, as well as black.

For evening, she still gives you the slim silhouette—beautifully moulded bodices, bust fullness, décolletages generally hidden with a jacket or bolero. Here, again, the carnival motif comes out in print, and the giant sheaves of wheat that grow on so many beautiful printed fabrics will bring the country into town. Cyclamen, purple, and black are favourites for the plain-toned dress, but even they are enlivened with animal-embroidered boleros. A black ottoman dinner-suit has big velvet bows tacked on the back of the jacket and the bottom of the skirt, and with this is worn a snail of a hat (yes, that's how it's to be described!). Her high-soled Perugia shoes add inches here. Her plumed evening coiffures add inches there. Her evening bags are filled with flowers. Her evening gloves are nothing but satin mitts.

LANVIN skirts are slightly full, her bodices bloused, her jackets loose and often in contrasting colour. Pill-box hats sit over one eye and are held on with veils. For the nights you entertain at home, she does her typical soft simple dresses with scarf sleeves. For nights when you go out—beautiful bouffant organza dresses or crêpe ones with completely bare shoulders.



MARELLE Bath Foam magically transforms your bath into an enchanted bubbling pool. Relax as the odeur delicately surrounds your whole being. Emerge from this Champagne of Baths intoxicatingly lovely. Bath Foam turns hardest water to velvety softness. Ten lasting scents.

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THE NEW LUXURY BATH



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PARIS COLLECTIONS

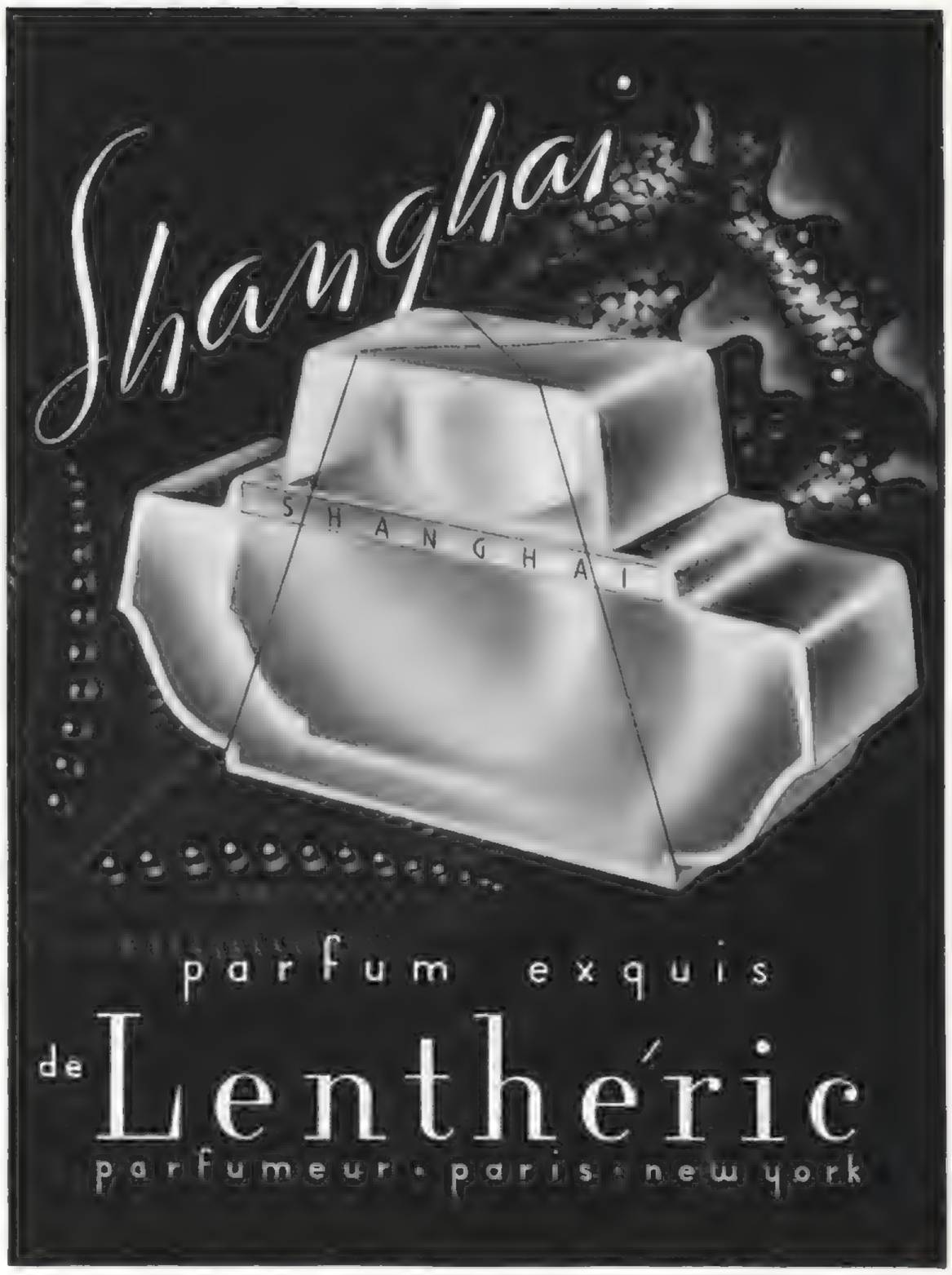
Huge flower-beds are tied on your head with chiffon scarfs.

MAINBOCHER advocates long, dignified straight jackets with pleated or slightly circular skirts. Full skirts and full bodices appear, too, on his afternoon dresses and coats. His collarless top-coats often introduce contrasting colour through the waist. A new evening idea is his black tiered tulle skirt with a blouse of white lingerie topped with a fichu. Tulle dresses with paillettes above the hips are shadowed with tulle capes. Huge ostrich muffs and ostrich coiffures accompany sheath dinner-dresses of black crêpe. Flower jewels or flower pyramids are heaped on your head.

MOLYNEUX's favourite day silhouette is the long, fitted, pre-War jacket worn with veiled pre-War sailors—page 73. But his easiest-to-wear silhouette is a short jacket of printed crêpe worn over a plain wool dress, or vice versa. With many a suit, he puts a shallow-pleated skirt. Bouquets of lilies-of-the-valley or white touches refresh everything. For evening, there are beautiful Winterhalter dresses of heavy satin or faille—with lace shawls falling off the shoulder. For dinner, there are slinky Toulouse-Lautrec dresses with long sleeves, velvet ribbons around the neck, and tiny ostrich-trimmed hats.

ALIX fools you into thinking her ensembles are dresses. She puts a sleeveless crêpe coat, for instance, over a tie-silk dress. Her evening dresses are pure Victorian —beautiful organza ones trimmed with fine tucking and ribbons, worn with big white felt hats. Her dinner-dresses are often long-sleeved white ones, worn with tiny black hats; or clinging black jersey dresses with scarfs that swath the head; or black jersey dresses with striped or printed sarongs.

PATOU's jackets are wrist-length and curve up in front. Many are striped, worn with black skirts and white blouses. For evening, there are Madame (Continued on page 156)





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Oriental Symbol of Aristocracy

Long, graceful nails that do not split or break, made possible by Nail-O-Wax . . . the genuine stimulating wax originated by Juliette Marglen

. . . protects nails while they grow
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Treatment for the Nails

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PARIS COLLECTIONS

(Continued from page 155) Pompadour dresses with full skirts and basque bodices; giant flower-printed chiffon dresses with softly bloused bodices; long-sleeved dresses of black or white crêpe scattered with flowers or embroidery.

MAGGY ROUFF marks her waist-lines anywhere—at the waist, bust, or hips—sometimes she doesn't mark them at all, as in her long sweater blouses. Many of her simple jersey day dresses have a definite blouse-and-skirt look. Most of her evening dresses might have stepped down from Boucher's paintings...the skirts are as full, the colours as delicate as on those famous canvases. One dress of white satin has a beautifully tufted skirt and a pale blue chiffon corselet. Another is of organza with a flounce and shawl of black lace. You see it on page 64.

PIGUET believes strongly in the blouse-and-skirt effect. Full dotted tie-silk blouses are tucked into wide belts and worn with plain skirts. The same theme occurs in his evening clothes. Blouse-like jackets top clinging jersey dresses—elongating your legs and slimming your hips. Over many day or evening skirts, he puts long, beltless jumpers. And on one strapless evening dress—he puts an amusing "Lastex" corset in plain sight.

LELONG covers printed dresses with light-coloured, collarless coats—rather than the usual dark ones. Two shades that he likes especially for these coats are citron or greyish blue. And some of his dark coats have front sections of light-coloured silk. All this falls in with the strong contrast idea. For evening, he makes charming corselets—very tiny ones girding bouffant, young-girl dresses. One dress is all of black net with pleated taffeta flounces shading from pink to red near the hem —page 68. The Watteau influence is beautifully interpreted in a taffeta evening coat.



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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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7969	.50
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7978	.75
7981	.75
7983	.40

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You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Beauty

"A New Slant on Beauty" describes the DuBarry "beauty-angle" treatment that stimulates circulation naturally, and makes the use of DuBarry beauty preparations even more beneficial. For your copy of this helpful booklet, write to Richard Hudnut, Dept. V, 693 Fifth Avenue, New York, N. Y.

Juliette Marglen Nail-O-Wax and Wax-O-Namel. The new protective coating for the nails, called Nail-O-Wax, is not only a boon to those whose nails are thin, brittle and slow to grow, but it provides a superb finish for the application of nail polish. The history of Nail-O-Wax and Wax-O-Namel and directions for their application are given in an interesting booklet. Juliette Marglen, Dept. V, 8629 Sunset Blvd., Hollywood, California.

Lady Esther Samples—a tube of Lady Esther Four Purpose Face Cream and ten shades of face powder will be sent to you free. Special directions for blackheads, coarse pores, dry skin, tiny lines, oily skin, poor colour will also be sent to you, if you specify which ones you need. Lady Esther, Dept. V, 7124 West 65 Street, Chicago, Ill.

Vitamin F Products—Mary Imogene Shepherd's Vitamin F products for the skin, hair and nails are described in a new booklet. These products, including her "Baby Skin Oil," are patterned directly after the oil found in the human skin. Mary Imogene Shepherd, Dept. V, 100 East Ohio Street, Chicago, Illinois.

What Shade Nail Polish? Revlon comes to the rescue answering this baffling question with a chart that tells you what shades to wear with various costume colours. This chart emphasizes the importance of nail polish as a style accessory. Revlon Nail Enamel Corporation, Dept. V, 125 West 45 Street, New York, New York.

Here Dwells Youth gives you a complete description of the Primrose House treatments and preparations. A price list is included for your convenience. Primrose House, Dept. V, 595 Fifth Avenue, New York, New York.

Schools

Vogue's School Directory contains a listing of private schools for boys and girls, and vocational schools for men and women. It also gives helpful information about *how* to choose a school. A copy of the Directory may be obtained by writing Vogue's School Bureau, Dept. 16, 420 Lexington Avenue, New York, New York.

Silver

How To Be A Successful Hostess is the title of Reed & Barton's newest booklet that discusses the plans for your parties, your equipment, menus, and service, with a helpful list of "Do's and Dont's" for silver. Please send ten cents to cover postage. Reed & Barton, Dept. V, Taunton, Massachusetts.

Planning for Sterling. The International Silver Company has outlined twelve steps in the purchase of your silver—steps so planned that at each stage you will have enough pieces for some form of entertaining. Pictures of their distinguished patterns will help you select your silver. International Silver Co., Dept. V, Wallingford, Conn.

Table Charm from Dawn to Dusk contains advice from six famous stylists. Six beautiful tables, arranged by these well-known authorities on decoration, are set with Heirloom Plate's "Grenoble," "Longchamps" and "Chateau." This booklet will be an inspiration to you in making your own home more gracious and charming. Please send ten cents. Oneida, Ltd., Dept. V, Oneida, New York.

The Bride Selects Her Table Silver is a new Lunt booklet that tells you how to select silver, with illustrations of the beautiful Lunt patterns and price lists for each. The etiquette of marking is also discussed. Lunt Silversmiths, Dept. V, Greenfield, Mass.

Wardrobe

Enna Jetticks—Spring and Summer. A new booklet illustrates some of the smart, comfortable Enna Jettick shoes for spring and summer. For your copy and the name of the dealer in your city, write to Enna Jettick Shoes, Inc., Dept. V, Auburn, New York.

June Arden Dresses. For a fashion folder showing June Arden dresses, and the name of the store in your city, write to H. Bomze & Bro., Dept. V, 3111 W. Allegheny Avenue, Philadelphia, Pennsylvania.

Just Between Ourselves is Berkshire's booklet that gives you suggestions on the care and treatment of sheer silk stockings. It tells you how to put them on, how to wash them, and emphasizes the importance of choosing the correct stocking for the occasion. Berkshire Knitting Mills, Dept. V, Reading, Pennsylvania.

The Miracle of Mist describes the "Mist" foundations, and shows a variety of styles in corselets, girdles and pantie-girdles. The Treo Co., Dept. V, 267 Fifth Avenue, New York City.

Travel

Matson Line Travel Offerings is a comprehensive booklet outlining Matson's services to Hawaii and the South Seas. Many photographs and information on these cruises are included to help you plan your trip. Matson Navigation Company, Dept. V, 30 Rockefeller Plaza, New York, New York.

Your Place in New England is a lavishly illustrated booklet to help you make definite plans for your stay in New England. Many useful suggestions about buying, remodeling or renting, and complete lists of authorized real estate dealers are given. New England Council, Dept. V, Statler Building, Boston, Massachusetts.

Yankee Cruises to the Mediterranean. A complete folder gives you high-lights of the Yankee Cruises to the Mediterranean. There are photographs of the "Yankee Cruise" liners and of a few of the famous cities visited on these cruises. Sailing dates and other information are also included. American Export Lines, Dept. V, 25 Broadway, New York City.

Cabin Class Staterooms on the Washington and Manhattan is a United States Line booklet that pictures the rooms and apartments on these luxurious American liners. A rate sheet with a schedule of sailings will also be sent to you. United States Line, Dept. V, 1 Broadway, New York City.

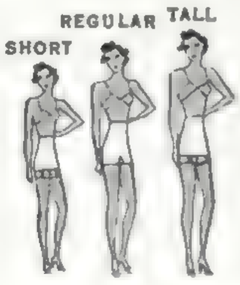
Italian Line Mediterranean Cruises. Information on the famous "Lido Liner" cruises in the Mediterranean will be sent you on request. Italian Line, Dept. V, 624 Fifth Avenue, New York, New York.



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THAT MAKE NEWS THIS SEASON

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IF you'd like distinguished fashion counsel, see these Vogue Pattern Wardrobes featured in the Spring Fashion Number of Vogue Pattern Book. **Ina Claire,** charming comedienne of stage and screen, chooses designs for the cosmopolite. **Carolyn Smith,** head designer of Vogue Patterns, picks them for the career woman. **Mary Margaret McBride,** radio adviser, makes a round-the-clock selection for housewives. And **Marjorie Hillis,** author of "Orchids on Your Budget," finds patterns that are easy on the slimmest purse.

These special selections are only a few of the many bright new fashions shown in this April-May number of Vogue Pattern Book. Another of its outstanding features is the 8-page "Pastel Album" of Vogue Couturier Designs, featuring the new light colours for Spring. These patterns, in their artful simplicity of line and cut, bring Paris within the reach of your own seamstress.

Also in this issue you'll find . . .

9:00 to 5:00 frocks; afternoon dresses; dining-and-dancing gowns; suits; blouses; jackets; Southern play clothes; summer frocks for the foresighted; interchangeable ensembles for budget-watchers; and notes on accessories, fabrics and the important new fashion trends.

Be sure to get your copy of this latest issue of Vogue Pattern Book now and choose your own made-to-order Wardrobe for Spring.

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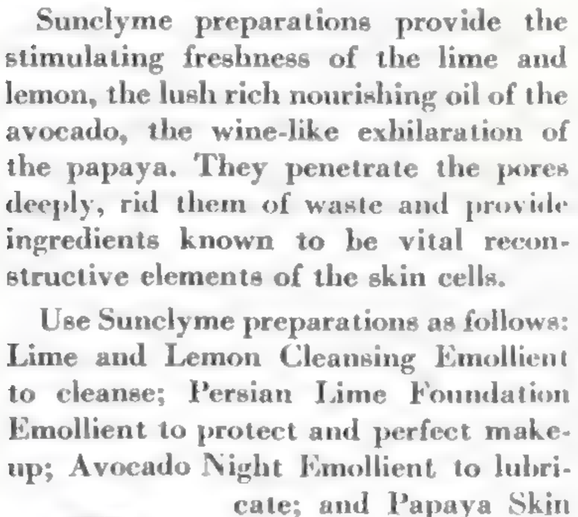
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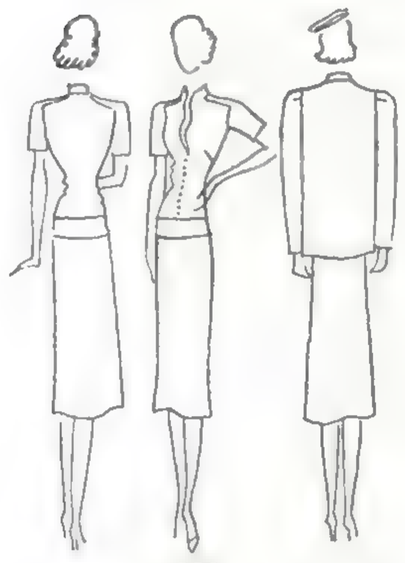
Sunclyme preparations provide the stimulating freshness of the lime and lemon, the lush rich nourishing oil of the avocado, the wine-like exhilaration of the papaya. They penetrate the pores deeply, rid them of waste and provide ingredients known to be vital reconstructive elements of the skin cells.

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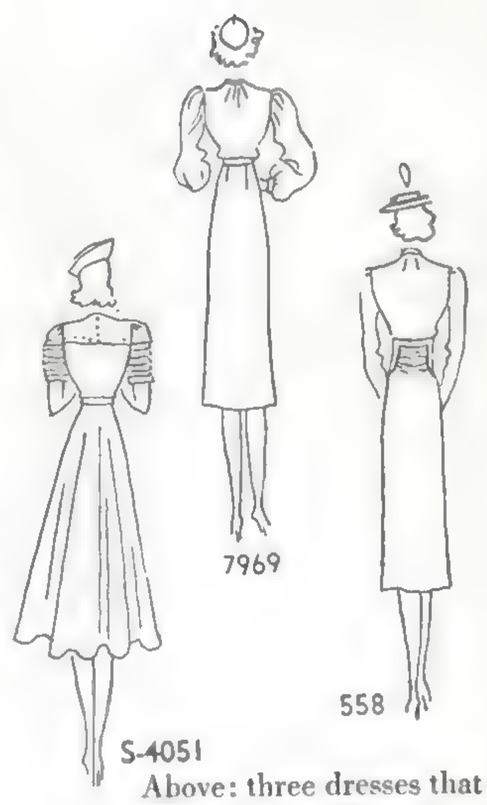
SUNCLYME HOUSE
NEW YORK CITY

DESIGNS FOR DRESSMAKING



559

Larger views of all of these Designs for Dressmaking are on page 116. Above: frock-and-jacket ensemble 559; the dress is composed of a blouse and skirt. Designed for sizes 14 to 20, 32 to 42

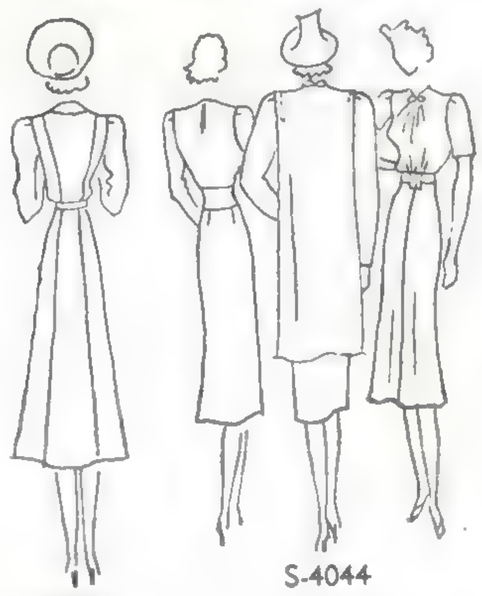


7969

558

S-4051

Above: three dresses that are unmistakably 1938, showing becoming fullness, ingenious tucks, and a bolero front. Designed for sizes: 558 and S-4051, in 12 to 20, 30 to 38; 7969, in 12 to 20, 30 to 42



S-4052

S-4044

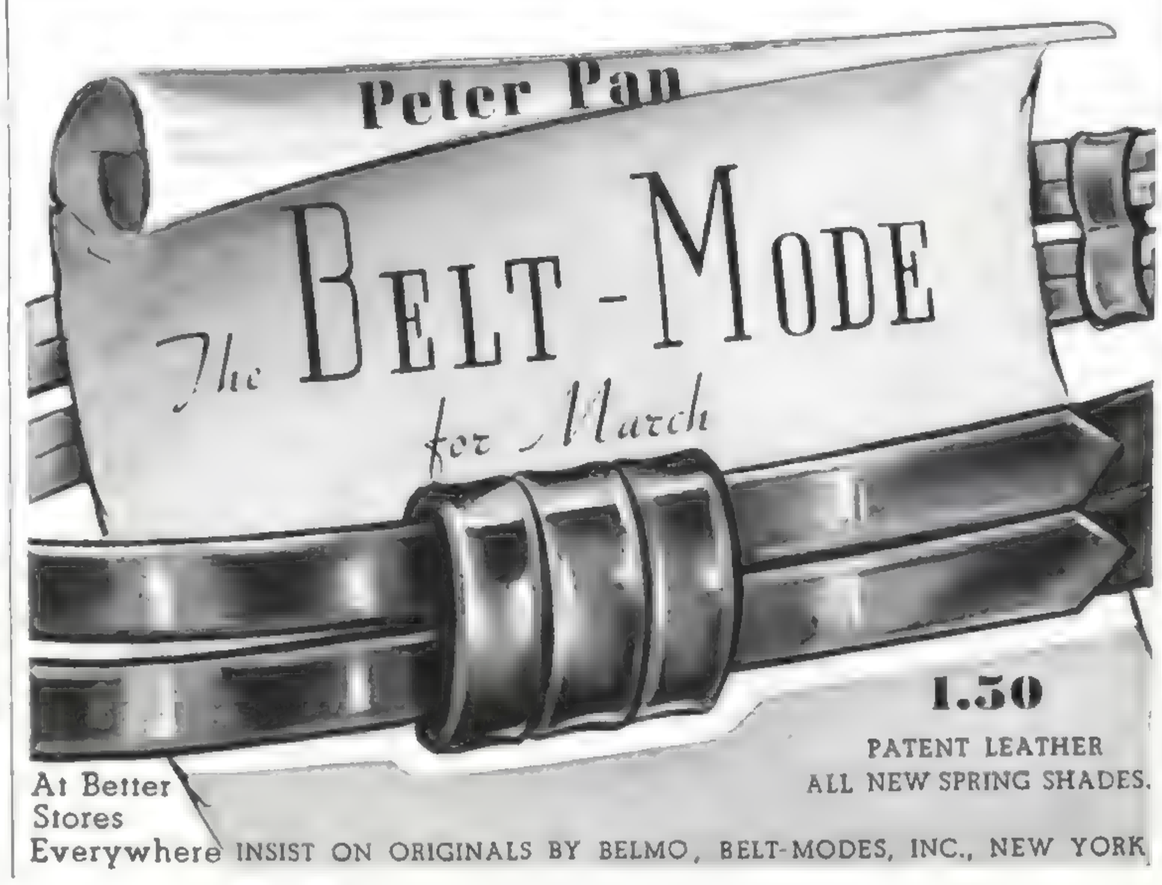
Above, and at the right: almost your whole spring wardrobe at a glance. These are designed for sizes: S-4052, in 12 to 20, 30 to 42; S-4044, in 12 to 20, 30 to 40; S-4046 and 7978, in 12 to 20, 30 to 38



S-4046

7978

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 156.



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THE DOG MODE

(Continued from page 50) fee of perhaps $50, which must be paid to the owner of the puppies' sire. Believe it or not, good breeding counts, because the puppy that is well bred starts out in life with health and all the good physical attributes that the readers of Vogue look for in a dog. Then, beginning three weeks before the birth of the litter and continuing until they are whelped, the mother must receive additional food to the value of at last $21. For the six weeks between birth and the time of full weaning, the cost of food (meat, eggs, cod-liver oil, et cetera) for mother and puppies will be in the neighbourhood of $84.

Then, for ten more weeks—bringing the litter to the sale age of four months—the puppies will consume food to the value of $70. These costs are taken from the actual records of a careful, conscientious breeder of fine dogs. Add these figures, and you get a total cost of $225 for the litter of five, or $45 as the obvious cost of producing each puppy and getting him ready for sale. We are assuming that the kennel owner never has to consult a veterinarian about his dogs, buy medicine, advertise, pay taxes and insurance, and has no losses due to sickness, accident, or hard luck. In actual practice, these items constitute a considerable additional amount. For larger breeds, of course, the food and other necessary costs of production are still greater.

It thus becomes evident that when a price of $75 or so is asked for a well-bred, strong, well-developed, and properly healthy pup six months old of the small breeds (logically, the price of puppies of the larger breeds runs proportionately higher), the kennel that raised him is making little enough in the way of real net profit.

"But," you may ask, "is there any need of feeding him foods like fresh meat, eggs, and cod-liver oil?"

Absolutely, if a pup is to be given the constitution, bone structure, and rugged health that should be his. Inferior food produces inferior dogs, just as it does with children. You can't undernourish any young animal and expect it to grow into a fine, healthy adult. The kennel or breeder who sells dogs of the small breeds for $25, not to mention puppies of the larger breeds for the same price, must cut costs to do it. The only place he can cut costs is on feed, which tends to produce a puppy inferior in quality.

It is because we know them to be the most satisfactory and the cheapest in the end that we constantly advocate well-bred dogs, raised right by the right kennels. Such dogs are worth all that their breeders charge for them—worth it in point of loyalty and health and all-round quality—to all who expect from a dog the full measure of companionship and pleasure that the canine race is so capable of giving to the human.



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VOGUE'S

ADVANCE MERCHANDISE PORTFOLIO MARCH 1

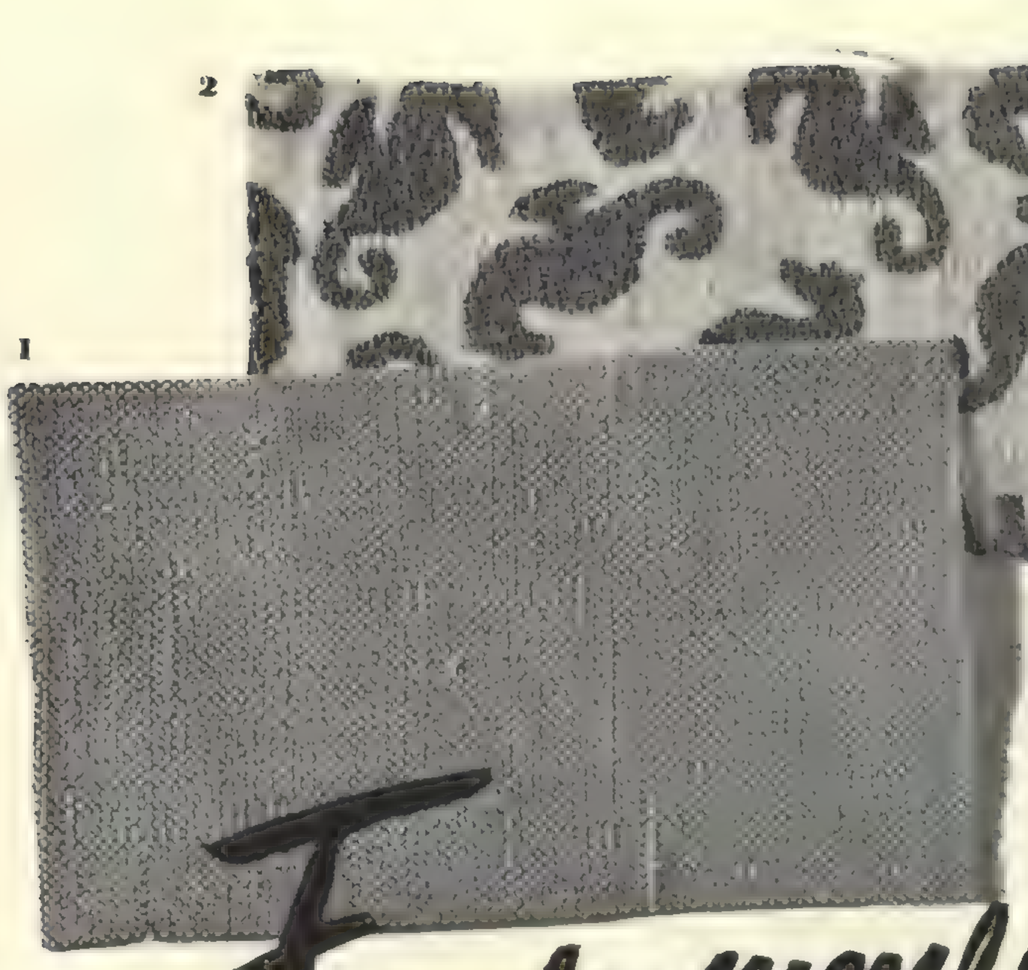
Any part of this cable may be quoted if preceded by "Vogue's Paris Cable Says:"

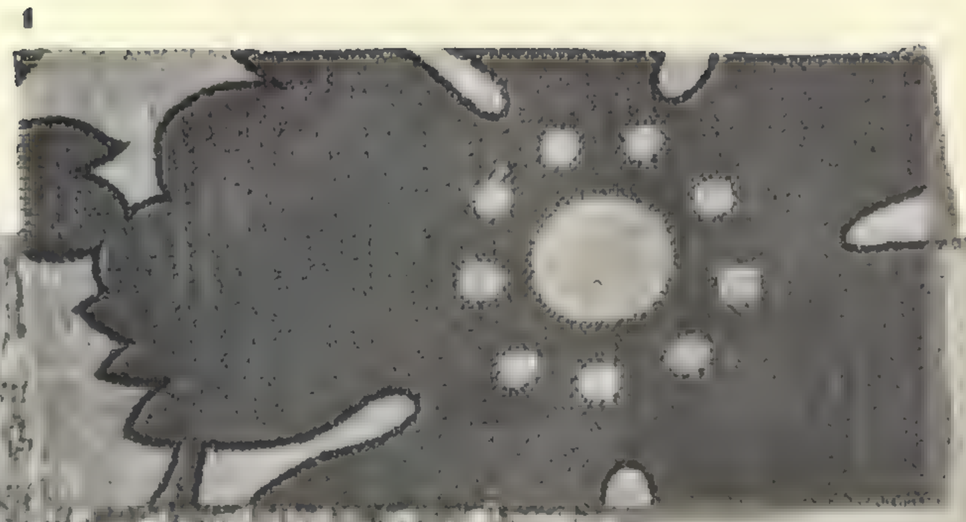
PARIS OPENINGS

BLACK AND WHITE IMPORTANT JUDGING FROM CHANEL, ALIX, PAQUIN, MAINBOCHER -- DAY, STARCHED WHITE SPLASHES BLACK -- EVENING, BLACK SPLASHES ON SHEER WHITE -- STRIPES, BIG CHECKS IMPORTANT DAY -- SILHOUETTE VARIED ACCORDING TO COUTURIER -- CHANEL FITTED WAISTS AND LONGER SKIRTS -- PIQUET FULL BLOUSED JACKETS, TIGHT SKIRTS -- MAINBOCHER BELTED FULL GATHERED SKIRTS AND BODICES -- PAQUIN LONGISH FITTED TAILORED JACKETS, BUTTONED ONCE AT WAIST -- LELONG CORSELET EFFECTS DAY AND EVENING -- EVENING MOSTLY BOUFFANT WITH EIGHTEENTH CENTURY FLAVOUR -- ALSO SLIGHT TOUCHES VICTORIAN AT MOLYNEUX AND ALIX -- CHANEL OWN INTERPRETATION ALLURING FEMININE DRESSES ALL WITH WAIST, DIAPHRAGM MOULDED, SLIGHTLY BONED -- MAINBOCHER HAS ALSO BLACK TIERED TULLE SKIRTS WHITE LINGERIE BLOUSES AND JACKETS -- HATS INFINITELY FEMININE AND BECOMING PARTICULARLY MOLYNEUX' VEILED FLAT PRE-WAR ONES AND CHANEL'S MEDIUM-BRIMMED CROWNLESS ONES, TRIMMED RIBBON BOWS -- ALIX' BIG DIPPED-BRIMMED WHITE FELTS WITH WHITE VICTORIAN BOUFFANT EVENING ORGANDIES.

ALIX IMPORTANT TWO-TONED EFFECTS, BIG CHECKS, STRIPES USED HORIZONTALLY, VERTICALLY, DIAGONALLY IN SAME COSTUME -- DAY ENSEMBLES GIVING DRESS EFFECT -- DIAPHRAGMS MOULDED TIGHTLY, BUST ACCENTUATED, SOMETIMES WITH FULLNESS OR DRAPERY BACK BODICE -- SKIRTS EITHER STRAIGHT OR FRONT FULLNESS, SOME GATHERED ALL AROUND, MUCH LONGER THAN LAST SEASON -- BELTS, IF ANY, SELF-FABRIC STRINGS -- NECK-LINES SOFT HIGH-DRAPED OR BULKY SCARF ARRANGEMENTS OR FULL GATHERED TURNED OVER ROLLS UNDER CHIN -- COLOURS: MOUSE-GREY, TOBACCO-BROWN, TANNISH-YELLOW, GREEN, WINE.

ALIX EVENING IN ADDITION TO VICTORIAN ALSO BOUFFANT BLACK LACE OR ORGANZA AND FULL BUSTLE-BACKED GREY SATIN AND PURPLE TAFFETA -- DIVINE SERIES ALL WHITE OR TWO-TONED JERSEY LONG-SLEEVED CLINGING DINNER-DRESSES - DRAPED JERSIES WITH SCARF ENDS FROM DRESS SWATHING HEAD -- EVENING COLOURS: WHITE OUTSTANDING, RASPBERRY AND ORANGE -- ALSO TWO-TONED EFFECTS SUCH AS GREY WITH PEBBLE AND GREYISH-BLUE WITH WINE.







For summer

COTTONS ➡

1. Imported Tootal crease-resistant gingham, the newest member of the Tootal family. Wrinkle-resistance should increase the popularity of this classic.

2. Galey & Lord's "Chevrons", an Oxford-cloth in colour, mercerized and "Sanforized-Shrunk". It is patterned with tiny woven chevrons like sergeant-majors' stripes.

3. Twenty-one colours, including high shades, are the record of Cohn-Hall-Marx' "Champion" mercerized and "Sanforized-Shrunk" gabardine. Exploit colours in gabardine for sports wear.

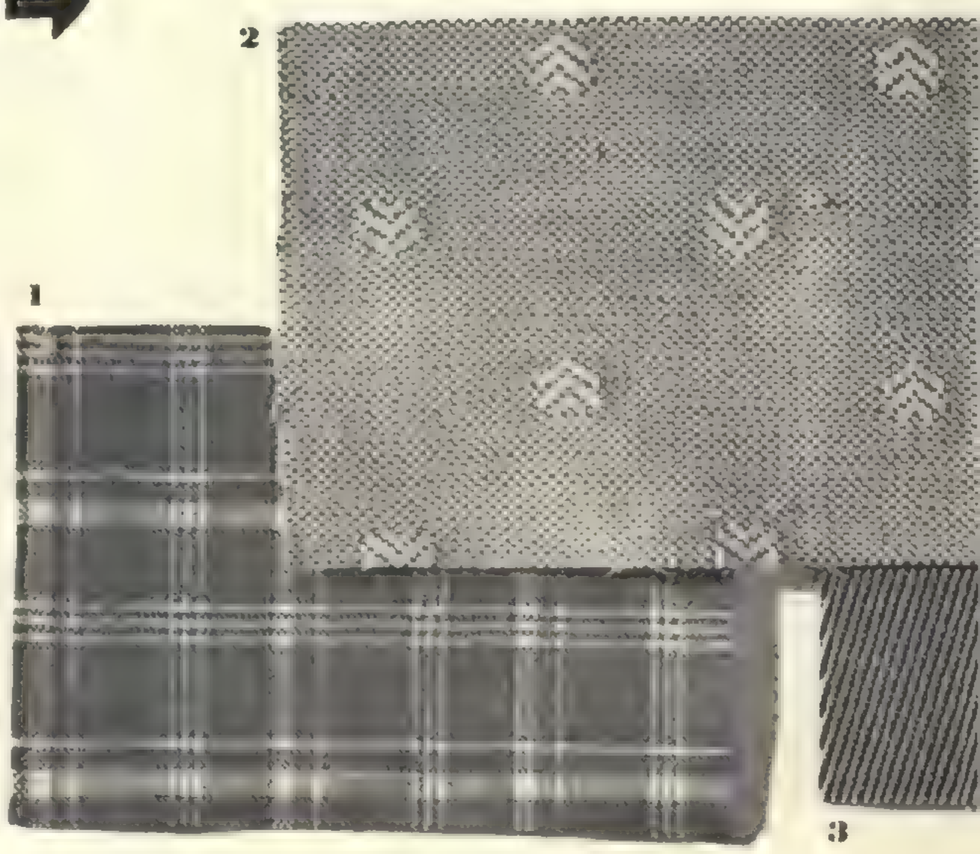
4. "Sportflash", a "Sanforized-Shrunk" cotton tweed in a hound's-tooth check, one of a variety of designs shown by Wm. L. Barrell Co.

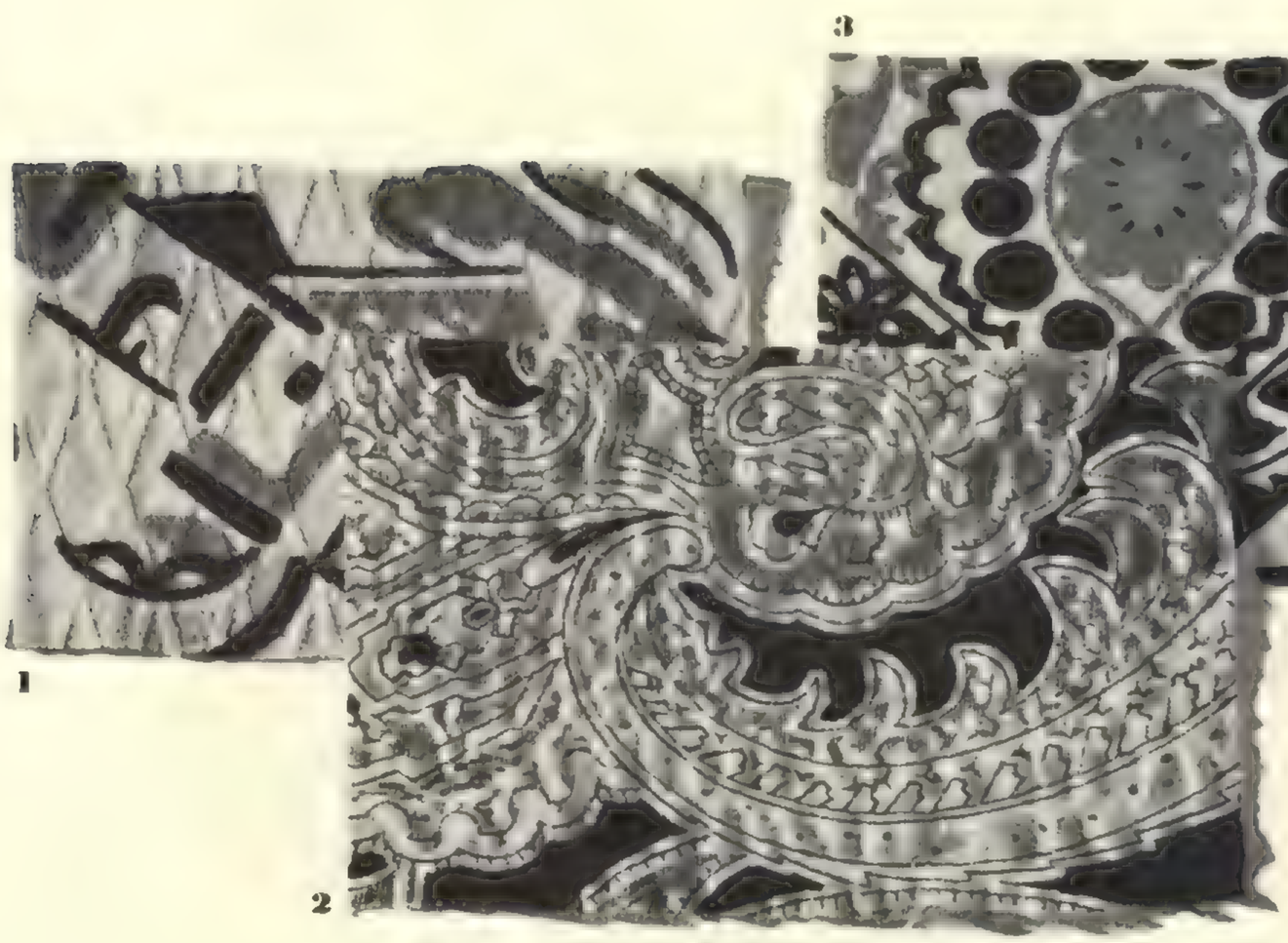
5. Very interesting, corded cotton crêpe that looks like a worsted. Suitable for clothes of many types from sports to evening. From Clarence S. Brown & Co.

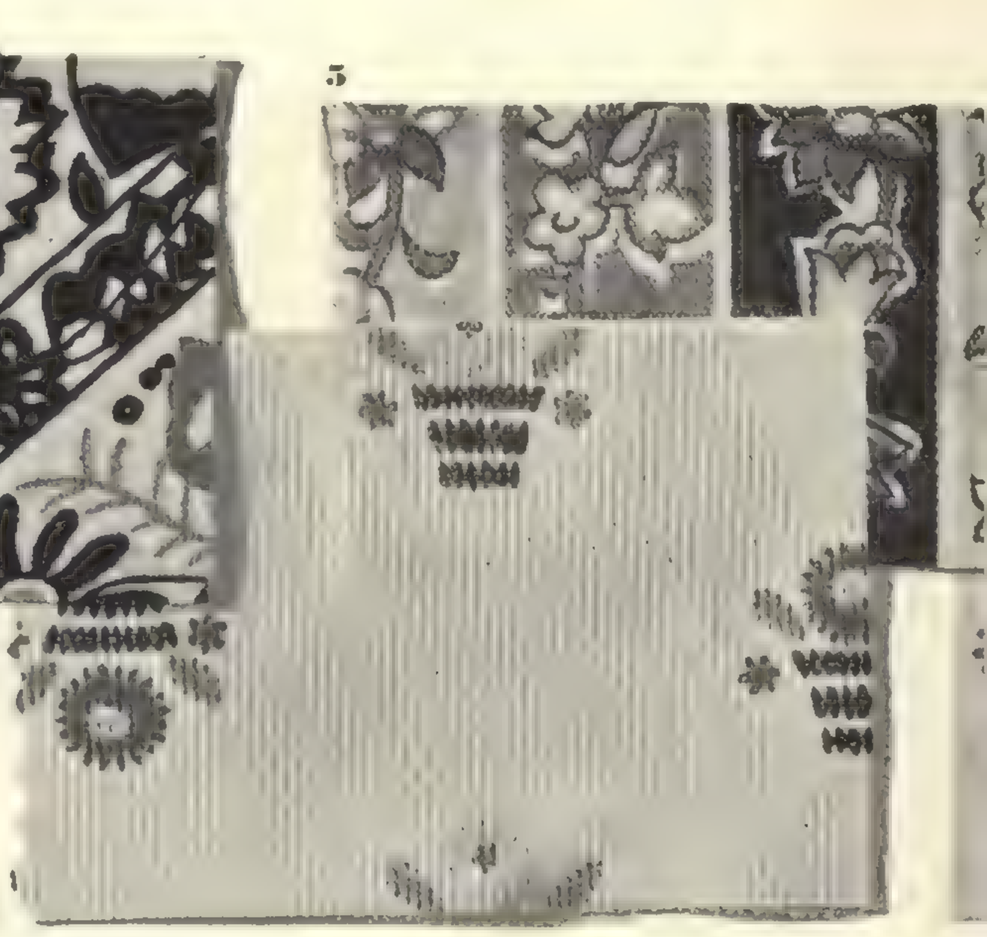
6. Fine chambray with narrow, woven-figured stripe, an excellent fabric to promote for tailored sports dresses and blouses. From Wauregan-Quinebaug Fabrics.

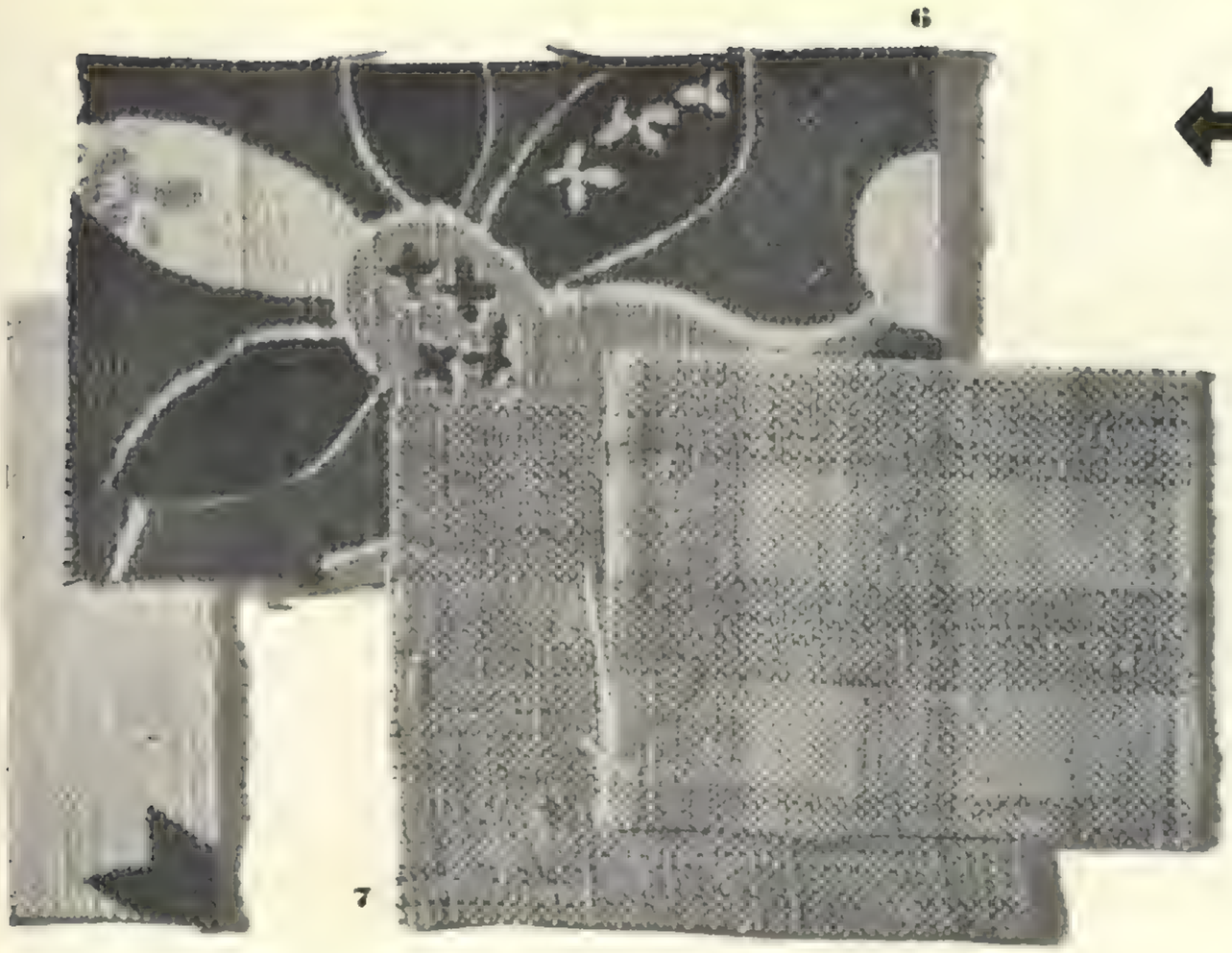
7. Jacquard organdie in a contrasting flower pattern with permanent, starchless, "Bellmanized" finish. Promote organdies for summer. N. Fluegelman & Co.

8. "Lustercale", Wamsutta's fine, high-count, high-lustre broadcloth. Has a colour range of thirty-one shades. "Sanforized-Shrunk". A promotion in itself for sports wear.









LINENS

1. In your promotions, be sure to include the newly developed, lighter weight crease-resistant linen. This one is "Flaxisle", "Vitalized", from Wm. Ewart & Son.

2. Sheer, highly twisted, linen crêpe printed with sea horses. Because of their construction, linen crêpes are also highly resistant to wrinkling. Stevenson's Moygashel Linens, Ltd.

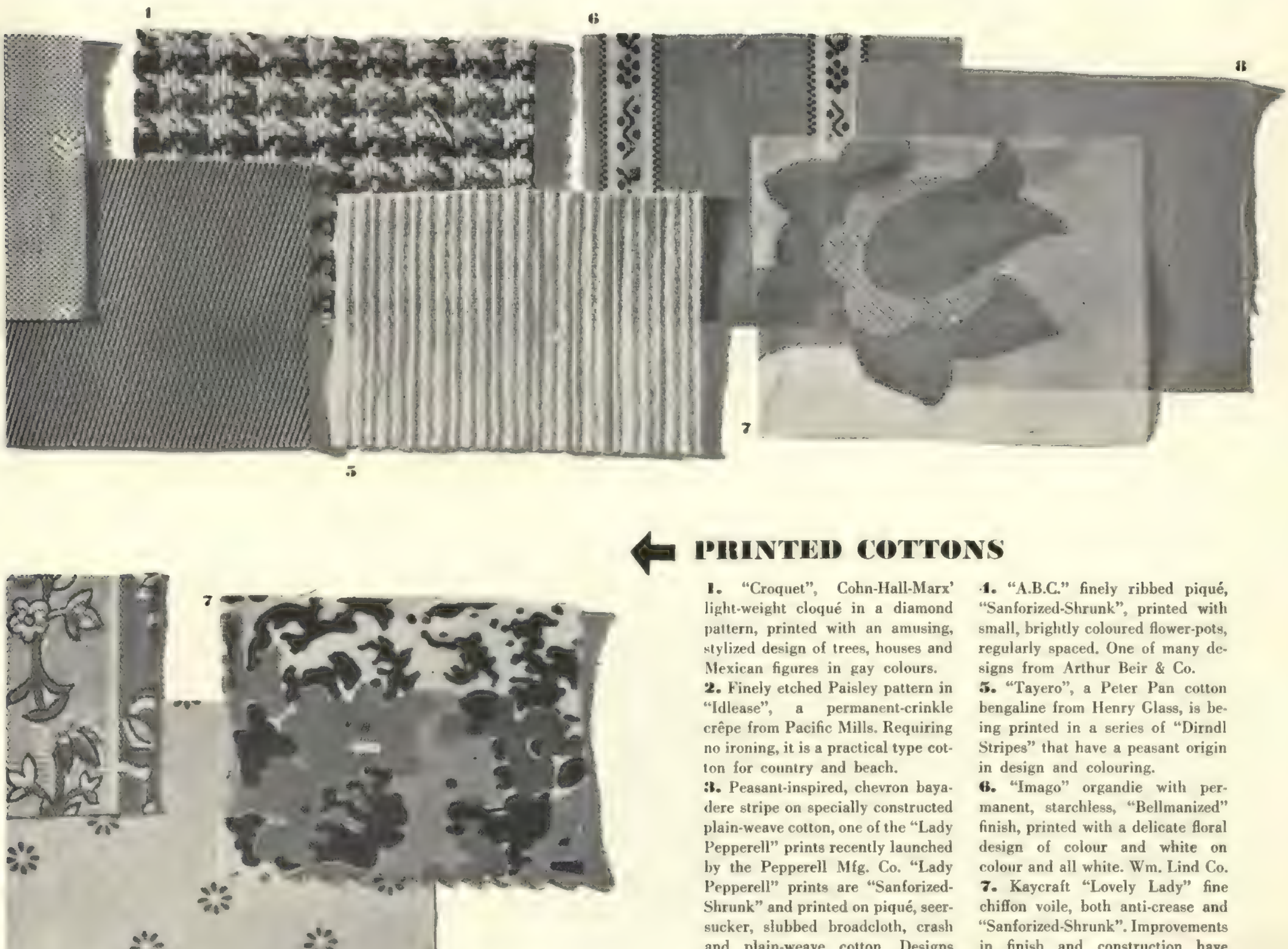
3. Flecked linen tweed with slubbed overchecks. Linens that look like tweeds form an important promotional group. Lesem Bach.

4. Natural ground, monotone print on "Etcetera", Ameritex' new fabric of spun rayon and flax, "Vitalized" for crease-resistance. Both cotton and linen houses are showing fabrics in this yarn mixture.

5. Schiaparelli's two-tone star pattern on imported, crease-resistant linen from Everfast, one of the many patterns by Schiaparelli, Heim and Covarrubias on linen, cotton bengaline, "Everglaze" chintz, plain-weave cotton shown by this house. Each group has an interesting story for a promotion.

6. "Erintoile", a "Vitalized" Fieldcrest linen printed in bright colours on dark grounds. Don't overlook crease-resistant linens for town, as well as sports wear. Marshall Field & Co., Mfg. Div.

7. Companion linen tweeds in a light, cool weight, the perfect team for suits and jacket-dresses. "Multitone", the plain, is slubbed and striated in yarn-dyed effect. Matching check. Robert McBratney & Co.



PRINTED COTTONS

1. "Croquet", Cohn-Hall-Marx' light-weight cloqué in a diamond pattern, printed with an amusing, stylized design of trees, houses and Mexican figures in gay colours.

2. Finely etched Paisley pattern in "Idlease", a permanent-crinkle crêpe from Pacific Mills. Requiring no ironing, it is a practical type cotton for country and beach.

3. Peasant-inspired, chevron bayadere stripe on specially constructed plain-weave cotton, one of the "Lady Pepperell" prints recently launched by the Pepperell Mfg. Co. "Lady Pepperell" prints are "Sanforized-Shrunk" and printed on piqué, seersucker, slubbed broadcloth, crash and plain-weave cotton. Designs vary from large florals to small geometrics, all keyed to sports wear.

4. "A.B.C." finely ribbed piqué, "Sanforized-Shrunk", printed with small, brightly coloured flower-pots, regularly spaced. One of many designs from Arthur Beir & Co.

5. "Tayero", a Peter Pan cotton bengaline from Henry Glass, is being printed in a series of "Dirndl Stripes" that have a peasant origin in design and colouring.

6. "Imago" organdie with permanent, starchless, "Bellmanized" finish, printed with a delicate floral design of colour and white on colour and all white. Wm. Lind Co.

7. Kaycraft "Lovely Lady" fine chiffon voile, both anti-crease and "Sanforized-Shrunk". Improvements in finish and construction have made voiles important again for summer selling. W. E. McKay & Co.

Promotions of



Paris Openings I. The first news confirms many current fashions. Paris is backing such promotable fashions as the long, pre-War jacket suit, be-ribboned hats, corselet waists, bouffant evening dresses, stripes and checks, short jackets with pleated skirts.

Note in our Cable on page I that Paris returns to its true love of black-and-white. Black trimmed with white for day; white with black for evening. Colour has been, and still is, so overwhelming this spring that this comes as a rather unexpected turn of events. Promote black-and-white against a Paris background.

A full or bloused silhouette, closely related to the shirt-waist-and-skirt of recent history and the loose-looking dresses shown last issue, is the most significant trend that has appeared. The moulded silhouette continues, but several couturiers have veered toward gathered fullness and looser line.

PAGES 63-79



Violet, Mimosa—two fresh, primavera colours that make a brilliant début in this issue. We believe they have a very bright future ahead of them. Though aristocratically high in fashion, they are beautifully democratic in alliances with basic colours or with practically any shade you can mention. They are promotable colours with a front-page story.

Either violet or mimosa can be used as the flowery motif for a store-wide promotion of the fashion departments. A "Whiff of Violet" and a "Tinge of Mimosa" touch sports clothes, daytime and evening dresses in accents, in prints and in entire costumes. Promote violet accessories for navy; yellow for navy, black and grey.

In department cases and windows, paint the backgrounds in matching yellow and violet. In the yellow displays, sprays of feathery mimosa will underline the theme. Use violets in the same way.

PAGES 100-101

PAGE 2

Cottons and Linens

The summer-side of fashions is defined today in terms of cool, crisp cottons and linens. Every year, there seems to be a greater style-consciousness in their designs and colours. Each year introduces new and interesting weaves and finds a wider application of shrinkage control, crease-resistance and a permanent, starchless finish.

Controlled shrinkage, resistance to wrinkling and a finish that needs no starching have greatly increased the practicality and desirability of many types of cottons and linens. Each process has a convincing sales attraction to the consumer. Trade names for all these processes are well known and the public is very much interested in the advantages of fabrics so treated. They should be a primary consideration in your plans for promoting summer fabrics in ready-to-wear and piece-goods.

Through the crease-resistant process, linens have largely overcome the objections voiced against them in the past. The latest development in wrinkle-resistant dress linens is a lighter weight that should sell extremely well. The crease-resistant process is also being applied to spun rayon-and-flax fabrics which are even more resistant to wrinkling because of the spun rayon. This is a brand-new mixture that both cotton and linen houses are now making.

The demand for sheer cottons will increase as the thermometer climbs. A starchless finish is used most successfully on such sheers as organdie, dotted Swiss, muslin, lawn. Voiles have taken on new life and are back again. Improved construction, shrinkage control or crease-resistance are talking points of many of the new voiles. Most houses are showing small patterns for town.

Cottons and linens for town have become increasingly important, but they are still a comparatively unexploited field in ready-to-wear, as well as yard-goods. Be sure that you stock dark colours and, if patterned, discreet designs. Promote them for the woman who lives or works in town, or who travels during the summer months. The processes and finishes mentioned above increase the sales appeal of such fabrics. The choice of types is wide.

A "Color Tested" seal, part of a program to enable the consumer to identify colour-fast fabrics, was introduced recently by the Better Fabrics Testing Bureau of the National Retail Dry Goods Association. It will be used by manufacturers whose fabrics meet the colour-fast standards of the Bureau, based upon the use of the fabrics. See March 15 Market Page for further details.

For individual fabrics to promote, see next page.

The Fortnight



Grey. Vogue believes in grey. As far back as the December 15 issue of the Trade Edition, we charted grey as one of the important basic colours. Since then, grey shadows have lengthened in every issue. Last issue, it was a "Gallery of Greys". This issue, grey again has top billing. Its genius lies in the fact that, a perfect foil for colour or white, it can be mated equally well with other basic colours.

PAGES 110-111

Even the outlook for smart evening clothes is greyed. Among the couturiers, Alix, as reported in our Paris Cable, uses grey combined with pebble for after-dark. On the pages indicated at the left are other grey fashions. Include all these types in a promotion of grey. Use "Get into Grey" as your slogan.

Do a window on each accent colour that may be worn with grey—grey with white, for example, grey with fuchsia and emerald-green, grey with blue.



Spring Flowers bloom no more lushly in field or garden than on this season's crop of hats, prints and suit lapels. They have everything to do with the case of a promotion of fashion accessories and ready-to-wear. A certain amount of flora always appears at this time of year, but, this spring, flowers have descended in a veritable shower.

"The Flowers that Bloom in the Spring" is a most appropriate idea for a promotion to usher in the real spring selling season with an eye toward Easter. The flower shop, handkerchiefs, blouses, millinery, day and evening dresses, sports clothes are a few of the departments which could participate, with the merchandise now in stock.

Fill your windows and cases with the flowers used in the prints, arranged in attractive, original ways. Use panels in the backgrounds in the flower colours or in the predominant colours of the prints.

PAGES 102-105

Spring Lingerie

PAGE 6

Leading stores no longer buy and promote lingerie on a price basis alone, for fashion has proved herself the best mistress to promotion, and chic may be found at unexpected prices. Today progressive stores are promoting lingerie, like ready-to-wear, for its fashion news and importance.

Rightly so. Much of the design detail of clothes is being carried over into lingerie. Many of the lingerie designers are contributing equally new-looking and important design ideas. Fabric houses are going a long way to contribute their share of inspiration. There are fashion points galore to be plucked from the market by the buyer, merchandise or advertising person who will ferret them out.

The many delicate and enchanting prints, on sheers, satins, taffetas (for slips), cottons and rayons offer grist for a copy department's mill. There are new colours: violet, heliotrope, royal-blue (unusual in spring, even in a sheer), and a lovely yellowish-apricot; new silhouette and ensemble ideas; new fabrics, and new ways of using old fabrics. Don't fail to stock some of the lawns, dimities, batistes and linens.

Don't let customers become price conscious at the beginning of the season. Talk fashion! You'll find that the profits will take care of themselves.

With fashion playing so large a part in summer lingerie, underwear departments will have much to talk about during the coming months. Here are our suggestions for promotions and displays.

First, and important, sheer cotton and linen lingerie of all kinds—gowns, slips, panties, etc. Women are beginning to appreciate more and more the coolness and comfort of linen and cotton during the hot weather, particularly in town.

Second, tiny floral, and even fruit, prints in groups of matching pieces. If you have an entire group in one print, display them in cases and windows with the print, greatly enlarged, reproduced on the background.

Third, taffeta petticoats for early selling, especially with suits. Though the taffeta petticoat or slip is not new, it has news in prints and in plain colours with contrasting bands or braid.

Fourth, gowns with evening dress details. An interesting promotion can still be built around gowns that look like evening dresses. Play up such details as the new, square décolletages, the halter and bare, shoulder-strap neck-lines.

Other ideas are: colour—grey, heliotrope or apricot-yellow; chemises with camisole tops for sheer blouses; gowns with jackets or long coats.



Left: The real lace, fine, exquisite workmanship, and subtlety of design and detail that mark any of the lingerie from Carol.

Right: This gown may be worn as an evening dress. Halter neck; yards and yards of triple sheer in the skirt. Chevette.



Left: Liberty of London "Gossamer" fabric, an enchanting cotton sheer at an incredibly low price. A "find". From Raphael Davis.

Right: The gown is sheer and satin with a surplice front; the tunic is of sheer with lace ascot, stand-up collar, cuffs. Martin.



Left: Dainty lace and Porto Rican embroidery on the bosom front of a Yolande shirt-waist gown. Lande and Miskend.

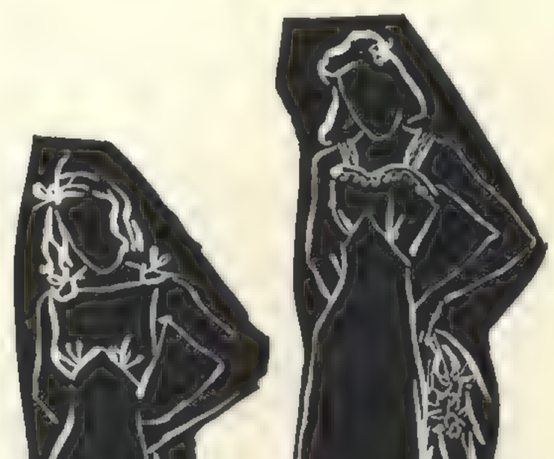
Right: White dots on red for the coat; red dots on white for the gown. The fabric is Celanese Rayon. Note the ruffles. S. Cohen.

PROMOTABLE



Left: Ninon, semi-transparent and one of the most charming fabrics, for a youthful Porto Rican gown from De Garcy-Aquilla.

Right: Triple sheer—outstanding fabric—delicate floral print. Flattering lines for a Porto Rican gown from Sig Rosenthal.



Left: "High" shades in sheer fabrics are promotable. This youthful gown may be had in a clear royal-blue. Chevette.

Right: Talk about shoulder-straps in your promotions. These are made of net footing; the gown is of linen. Raphael Davis.



Left: Many women continue to prefer a tailored gown. This one, of pure-dye satin, has a braided belt. From Mutual Garment.

Right: Tailored pyjamas also deserve attention. "Miss Swank" pure-dye silk satin. White, red-piped. Geisenheimer and Lewin.



Left: Wide shoulder-straps and a square neck for the newest-looking décolletage on slips as well as gowns. Holland Hessol.

Right: Taffeta petticoats and slips for under suits! This printed slip all silk paper taffeta. From Patricia Petticoats.

BY TYPES . .





Left: Excellent example of the machine-made slip. Of pure-dye jacquard silk with faggoting. From Sussberg and Feinberg.

Right: All hail to the return of the chemise! Newest examples, like this, made with camisole tops for sheer blouses. Iris.



Left: Golden-yellow triple sheer. Important square décolletage trimmed with lattice work and faggoting. Sig Rosenthal.

Right: Most enchanting little flowers edge the bolero and décolletage of a pink sheer gown. Fine workmanship. French Fashions.

Left: White batiste gown edged and laced up the back with printed cotton matelassé to match the little bolero jacket. Storyk.

Right: Lace-trimmed batiste gown with tucks, and long, full, matching coat. "Old-fashioned" ensemble with great charm. Iris.

March Into Spring With "Vogue Says" Cards

For the four free cards write to Vogue's Merchandising Service, 420 Lexington Ave.

FREE CARDS

Vogue says: "Get into grey."
Vogue says: "Look for flowers planted in new ways."
Vogue says: "Easy-going fullness in clothes."
Vogue says: "Patent leather bags and shoes are fine accompaniments."

EVENING

Vogue says: "Look for fluffy ruffles."
Vogue says: "Blouse-and-skirt effects for evening."
Vogue says: "Bright splashy flowers on a white ground are important."
Vogue says: "There's an audible murmur of taffeta everywhere."
Vogue says: "Don't overlook smocking."
Vogue says: "Rosy-red velvet to shelter your grey evening dress."
Vogue says: "Grey for evening."
Vogue says: "Waken nineteenth-century romanticism with a waltz dress."
Vogue says: "Have a half-and-half evening dress—contrasting top and skirt."





DAYTIME

Vogue says: "Free and fluid fullness breaking loose above and below a small waist."
Vogue says: "Play up grey with yellow, orange, rosy-red, and white."
Vogue says: "Look for stripes."
Vogue says: "Once again we laud the pink-and-black pact."
Vogue says: "Wear fuchsia and emerald-green together with grey."
Vogue says: "Look for new coalitions of plain and print."
Vogue says: "Long tweed jackets of pre-War genre."
Vogue says: "Wear a short semi-fitted jacket over a pleated skirt."
Vogue says: "Waist-lines wander widely."
Vogue says: "Bloused tops, spare ribs and pleated skirts for daytime dresses."
Vogue says: "Boleros have reached the high-water mark."
Vogue says: "Pleated printed dresses for town."

ACCESSORIES

Vogue says: "It's raining violets this spring."
Vogue says: "The Goya exposition has left its mark on Paris hats."
Vogue says: "Pile your grey dress with gold or corals."
Vogue says: "White hats are back."
Vogue says: "Rosy-red reptile is a lively accessory touch to brighten grey clothes."
Vogue says: "Every flower known will be worn this spring."
Vogue says: "You'll hear a lot about reptile this spring."
Vogue says: "Look for printed veils."
Vogue says: "Look for pale or vivid gloves and hats."



Use quotations in light type in your advertising. They are not made up on cards.

TRADE EDITION SUBSCRIPTIONS

MARCH, 1, 1938

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How healthful Double Mint Gum makes you *Doubly Lovely*

To be lovely, charming, attractive to both men and women you must look well and dress well. Now Double Mint helps you to do both. Helps make you doubly lovely.

Look well

It is only natural that fastidious women who choose becoming clothes, chew Double Mint Gum . . . Beauty Specialists everywhere recommend this non-fattening sweet. It exercises and firms lazy face muscles, Nature's way. Millions daily enjoy its instant beauty pick-up and double-lasting mint-flavor. It enhances the beauty of lips, mouth and teeth. It aids digestion and sweetens your breath. Be lovely this delicious, easy, inexpensive Double Mint way. Buy several packages today.

Dress well

Style, what you wear, is important too. Double Mint Gum has therefore gone to one of the greatest designers of women's fashions in the world—to create for you this lovely dress being modeled for you (*at left*) by one of Hollywood's most popular and charming stars. Such a becoming dress brings invitations along with the admiration of your friends. You can make it yourself. Double Mint has had it put into a pattern for you.

Thus you see how Double Mint Gum makes you doubly lovely. It gives you added charm, sweet breath, beautiful lips, mouth and teeth. It keeps your facial muscles in condition and increases the loveliness of your face and smile. Enjoy it daily.

Joan Bennett—beautiful Hollywood star now appearing in "I MET MY LOVE AGAIN," a Walter Wanger production—modeling Double Mint dress . . . designed by Elizabeth Hawes.



Simplicity Pattern No. 2718 at any Simplicity Dealer.

CLAUDETTE COLBERT
Co-starring in Paramount's
"Bluebeard's Eighth Wife"



From Laughs to Tears in 30 Seconds





CLAUDETTE COLBERT tells how the throat-strain of emotional acting led her to Luckies . . .

"Emoting to order" is certainly a real strain on the throat. That's why an actress thinks twice before choosing a cigarette. Miss Colbert says: "After experimenting, I'm convinced that my throat is safest with Luckies."

Ask a tobacco expert why Luckies are so easy on the throat. He'll undoubtedly explain that the choice tobacco Lucky Strike buys, makes for a light smoke. And he may add that the exclusive "Toasting" process takes out certain irritants found in *all* tobacco.

Here's the experts' actual verdict... Sworn records show that, among independent tobacco experts not connected with *any* cigarette manufacturer, Luckies have twice as many exclusive smokers as all other brands combined.

Sworn Records Show That... **WITH MEN WHO KNOW TOBACCO BEST – IT'S LUCKIES 2 TO 1**

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